SANSKRIT/ENGLISH DICTIONARY

OF TERMS USED IN RASA SASTRA
with detailed explanations from the sastra

*This is a compilation of rasa sastra terms as defined in the authoritative books Bhakti-rasam**ṛta-sindhu and Ujjvala-nilamani, by Rupa Goswami.***

After being thus defined, many of these terms are used prolifically thereafter, and sometimes before as well, often necessitating the reader to find the original definition for reference or proceed with an element of confusion. I am hoping this reference book will be of assistance for devotees wishing to submerse themselves in the deep ocean of nectar that is the writing of our acaryas. .

A

Abharana: Ornaments

Abhilāṣa: Strenuous effort with a desire to meet the lover. A **vyābhicārī-bhāva** of **pūrva-rāga** prominent in the queens of Dvaraka. Activities include decorating the body, coming near the lover, and showing one's attraction. Experienced in a weak state in sādhāraṇā-rati (Kubja).

Abhimana: Self-conception. The conviction, "I desire only him, without regard for pleasant objects." It produces rati without dependence on beauty or other items. Constant possessiveness which is deep and long-standing. A cause for madhura-rati.

Abhiyoga: The manifestation of emotion (bhava)-or display or rati-expressed by oneself or conveyed through another person/messenger. One of the causes of the experience of madhura-rati (sthayi bhava) in the object (visaya) of one's emotion (for the gopis, Kṛṣṇa; for Kṛṣṇa, the gopis). Ultimately not a cause, however- as rati is causeless, except in sadhana siddhas. For nitya siddhas, it is a stimulant.

Abhisārikā: Going for an appointment. See CHART A. The **nayika** (heroine) who causes her lover to make a journey to meet her, or who makes such a journey herself to meet him. When this nayika comes near to her nayaka she becomes very shy. Out of modesty she covers her entire body and silences her waist-bells and ankle-bells. Example is Citra.

Ādara: Respect, characterised by Candravali's group.

Adbhuta/Viṣmaya: Astonishment. One of the secondary (gauna) ratis.

Adhikā: One who has the greatest respect given by Kṛṣṇa in relation to her prema, qualities and form, as compared to those with intermediate respect (**sama**) and less respect (**laghu**). See Chart B.

Adhikara- Qualification. Eligibility.

Adhikṛta: A type of servant, dāsa, who is appointed (like Brahma). See **Prīti-bhakti-rasa.**

Adhīra: One not accomplished in self control.

Adhṛti: Lack of attraction for anything. A condition found in **viyoga**-separation from Kṛṣṇa after meeting Him.

Ālambana- Support factor in **vibhāva** (the cause of the relishing of rati).

A

Has two types- Kṛṣṇa, as the object of love in rati, and His devotees who experience it. The other factor in vibhāva is the stimuli, or **uddīpanas**.

Alamba-śūnyata: Instability of mind. A vyābhicārī-bhāva of viyoga, separation after meeting.

Alankara- Ornaments. Used in Ujjvala Nilamani to indicate the ornaments of anubhavas, or the different ways that they manifest.

Ālāpa Pleasing words of flattery. An anubhāva and verbal ornament.

Ālasyam: Sloth. A vyābhicārī-bhāva.

Amarṣā: Indignation. A secondary rati.

Anarthas: Activities and behaviors, unfavorable to bhakti

Anartha-nivṛtti: Diminishing and removal of activities and behaviours, unfavorable to bhakti

Aṅgī: The predominant rasa, when rasas mix. The subsidiary ones are **aṅgas**. These are temporary arrangements of the sthāyi bhāva (predominant emotion) and vyābhicāri bhāvas (supporting emotions which nourish the prominent emotion), They do not change the primary rasa of the devotee, the permanent sthāyi bhāva.

Anubhāvas: Effects (of bhāva). External symptoms or actions which are effects of ecstatic internal experiences, These arise from deep emotions as conscious willful acts. These include dancing, loud laughter, crying, singing, heavy breathing, disregarding others, rolling on the ground, shouting, stretching the body, bellowing, whirling around, drooling, hiccups and yawning.

They differ from **sāttvika bhāvas** in that they arise from **sāttva** (transformations in the heart overwhelmed by rati) in combination with the intelligence, and produce external disturbances, whereas sāttvika bhāvas such as being stunned arise from sāttva alone, with no help from intelligence, being completely spontaneous transformations of the body and these result in intense disturbances both internal and external. Since the anubhāvas affect only the actions of the body, they are called **udbhāsvaras.**

Anubhāvas are of two types:

Śīta: with lack of bodily movement, such as singing and smiling, and

A

Kṣepana: with distinct bodily movements such as dancing and rolling on the ground. (BRS 2.2.3)

The term anubhāva may also be used in reference to devotees who have developed the "bud of bhakti". At this stage, the anubhāvas include:
-tolerance, not wasting time, detachment from enjoyment, pridelessness, confidence in the Lord's mercy, longing for the Lord, taste for chanting the name of the Lord, attachment to discussing the Lord's qualities and attachment to living in the abode of the Lord.

Anuga: Attendant. A type of servant in dasya/**prīti-rasa.**

Anugraha: Mercy potency of Kṛṣṇa, also known as krpa-**ś**akti.

Anugrahya: Those who identify themselves as recipients of mercy- devotees in dasya/**priti rasa.**

Anukula: Compliant. In reference to Kṛṣṇa, (**dhirodatta, dhiralalita, dhirasanta,** and **dhiroddhatta**) a hero who gives up desire for other women with intense attachment to one woman.

Anulapa Repetition of words. An anubhāva and verbal ornament.

Anurāgaugha: That eagerness that makes one qualified for doing rāganuga-bhajana

Anurāga: That rāga which makes the object of love experienced in ever-fresh ways and itself becomes ever-fresh; gives an experience of the hero with his form, qualities and sweetness, as if previously inexperienced; transforms by special thirst; experienced as if not experienced before. It is based on extreme strength of thirst and produces the perception of an object's absence when it is present.

The anubhāvas of anurāga are

prema-vaicittya, mutually being controlled by the lover,

desiring to be born as an insentient being, and

sphūrti: a sudden manifestation of Kṛṣṇa during separation

Anurasa: A type of **rasābhāsa** where the devotees (and other elements) are devoid of a relationship with Kṛṣṇa when expressing a certain rasa.

A

Apadeśa. Making a statement with secret or other intended meaning. An anubhava and verbal ornament.

Apalāpa-Giving new meanings to previous statements. An anubhāva and verbal ornament.

Apahasita: Uncontrollable laughter, with tears in the eyes. A type of hasya-rati.

Apahnuti: Statement of denial. Denying a normal condition (such as Yasoda telling Rādhā she is not Kīrtida's daughter, but her own).

Apana-dāsa: The stage of accepting one's spiritual form (also called prapti)

Apasmara/apasmrti: Disturbance of mind caused by disturbed dhātus, caused by grief in separation. Results in actions similar to epilepsy. A vyabhicāri-bhāva.

Apekṣikā: Relative or partial , as opposed to atyantika, full or thorough.

Apekṣikādhikās: She who is less than the leader, but who is superior to others in the group of sakhīs. See Chart B.

Aprārabdha: Effects of sins to be experienced in future lives.

Apta-duti: Assigned messengers, such as Vrnda, Vira and others.

Aśakti: Spontaneous desire for the Lord that is without intellectual direction. Deep attachment to Kṛṣṇa and immersion in chanting and lila smaranam. The stage of bhakti after **ruci** (which involves direction from the intellect)**.**

Āścaryād: Astonishment. A secondary rati.

Aśraya- The reservoir and giver of love (counterpart to **visaya:** the object and receiver of love)

Aśrita: One who takes shelter. A type of servant. See **Prīti-bhakti-rasa.**

Aśru: Tears. A sāttvika-bhāva which may arise from joy, anger or grief.

Asta-kalīya-līla: Eightfold pastimes according to the times of the day:

(1) niṣanta – end of night

(2) pratah– morning

A

(3) purvarha – forenoon

(4) madhyahna – midday

(5) aparahna – afternoon

(6) sayam – early evening

(7) pradoṣa – nightfall

(8) ratri – night

Asūyā: Envy, or hatred because of someone else's advancement.A vyabhicāri-bhāva.

Atideśa: Words stating, "My words are her words" Substitute speaking. An anubhava and verbal ornament.

Attahasa: Laughing loudly. An active (ksepana) anubhava.

Atyantika-sthayi bhāva: When a primary rati does not leave a devotee but stays continuously.

Atyantika- Thorough.

Atyantikādhikās: Thoroughly **adhikā**, or earning the greatest respect from Kṛṣṇa due to her prema, qualities and form. See Chart B.

Audāryam- a kind nature in all circumstances. Generosity (BRS 2.1.269)

Augrya: Ferocity. A vyābhicārī-bhāva.

Autsukyam: Impatience.A vyabhicāri-bhāva.

Avahitthā: Concealment, or hiding one's form. A vyabhicāri-bhāva, especially of **mana** (pranaya)

Āvega: Agitation of the heart. Confusion of the mind. A vyabhicāri-bhāva.

Ayautiki: Individual devotee (not in a group)

Ayoga: Separation. Lack of association with the Lord. A type of **Prīti-rasa.**

B

Bhajana-kriya: Learning how to practice bhakti. The stage of bhakti after sadhu sanga.

Bhāva- Literally means that by which something is made known, or a transformation of the mind. A term generally used to convey specific moods, emotions, feelings and ecstatic experiences. A ray of prema, or preliminary prema. The first agitation of the heart in a developing sakhī as she matures.

Bhāvas are defined as a variety of conditions of the mind, produced through a relation between a subject and an object of love, which produces transformations of the body and senses (BRS 2.4.25)

Appearing in the mental functions, bhāva becomes the mental state itself. Though bhāva is self-revealing, it appears to become manifest by the mind. Though in its essential nature bhāva is taste itself, it also acts as a cause for tasting the pastimes of Kṛṣṇa. (BRS 1.3.4-5)

Symptoms: The anubhāvas or characteristics of a person who has developed the bud of bhāva are: tolerance, not wasting time, detachment from enjoyment, confidence in the Lord's mercy, longing for the Lord, taste for chanting the name of the Lord, attachment to discussing about the Lord's qualities and attachment to living in the abode of the Lord. (BRS 1.3.25-26)

Causes: by absorption is sādhana or by the mercy of Kṛṣṇa or His devotee. Its appearance by sādhana is normal, and its appearance by mercy is rare. (BRS 1.3.6)

Stages: it **Utpatti**, appearance; **Bhāvasandhi**, the mixing two versions of the same bhāvas or two differing bhāvas; **Śāvalya**, increasing conflict of bhāvas; and **Śanti**, their disappearance in due course.

When eight in number, refers to: primary **sthāyi bhāva** (the permanent and dominant emotional disposition in one of the four primary rasas), combined with the seven secondary emotions, **gauna-rati, or vyabhicari** bhāvas. These give rise to the **anubhāvas** (external symptoms and activities from internal ecstatic symptoms) and **sāttvika bhāvas** (special bodily transformations)

It may also mean specifically **mahābhāva..** In this sense the following definition applies: When anurāga (experiencing the beloved in ever-fresh ways) attains the state of being perceived by itself, is revealed externally through sāttvika-bhāvas, takes shelter of the highest rāga (finding happiness in the utmost suffering of being disrespected by elders), and spreads its influence

B

in all devotees, it is called bhāva. Although anurāga is also perceived by itself, this perception is not necessarily revealed externally, whereas bhāva is. Such bhāva has three states: self-awareness by the hlāda portion, awareness of Kṛṣṇa by the saṁvid portion, and being aware by both portions.

Bhāva also means **Suddha-bhāva**-the final stage on the path of rāgānuga bhakti which leads to prema.

Leading up to this stage may be:

> **Kubhāva-** manifested by mayavadi impersonalists who engage in bhakti for liberation or for material enjoyment.(page 231) .
>
> **Bhāva-ābhāsa/ raty-abhāsa**: a temporary incomplete semblance of bhava, with intermittent displays of the external ecstasies of bhāva. Has two aspects-
>
> > **pratibimba**- reflected. When there are apparent qualities of rati (bhava) accompanied by desires for enjoyment and liberation. (BRS 1.3.46)
> >
> > **chāyā**-shadow. That which has some similarity to real rati, which possesses a small amount of interest in the Lord, which is unstable and which destroys suffering. (BRS 1.3.49)
>
> By the mercy of a dear devotee of the Lord, bhāvabhāsa (the semblance of bhāva) becomes real bhāva. By offending that devotee, even the best bhāvābhāsa gradually wanes... By an offense against the dearest devotee of the Lord, even real bhava will be destroyed if the offense is great. If the offense is medium, the bhāva will trutn to bhāvābhāsa. If the offense is slight, the bhāva will become an inferior type. (BRS 1.3.54)

Bhāvasandhi: When two versions of the same bhāva or two differing bhāvas mix- such as remorse and exuberance .

Bhāvollāsa-rati.: When the rati directed to Rādhā or the sakhī is greater than that directed to Kṛṣṇa, and is constantly increasing.

Bhaya-rati: Fear. One of the seven secondary (gauna) ratis.

B

Bhayānaka-bhakti-rasa: The sthayi-bhāva of **bhayā-rati.**

Has two causes,

> Kṛṣṇa: When His servants are fearful they have committed some offense, and the demons.

Bībhatsa/Jugupsā : Disgust. One of the seven secondary (gauna) ratis.

Bībhatsa-bhakti-rasa: The result of **bībhatsa/jugupsa-rati** being nourished by vibhavas and other elements. Nourishes the sthāyi bhāva as the pure minds of those who have rati for Kṛṣṇa are disturbed by even small amounts of unwanted things. (BRS 4.7.12)

> Has two types: **Vivekaja:** Arising from discrimination, such as disgust for the body and
>
> **Prāyikī;** Common. Arising from impure or foul-smelling things.

Bibboka: Disrespect out of anger or pride towards the lover or articles given by the lover. Indifference.

Bhāvollāsa-rati.When the rati directed to Rādhā or the sakhī is greater than that directed to Kṛṣṇa, and is constantly increasing. Not a sañcāri-bhāva./vyabhicāri-bhāva. If however, the rati is directed to a friend is equal or less than that directed to Kṛṣṇa it is a sañcāri-bhāva.

Bhayā: Fear. A secondary rati/vyabhicāri-bhāva.

Bhiruta: Timidity. A symptom of rāga of a certain type (Nilima-shyama) See **raga**.

Bodha: Enlightenment. A vyābhicārī-bhāva

C

Cakitam: Showing great fear in front of the lover when there is no cause for fear

Cāpalya/Cāpalata: Insolence, or lack of seriousness.A vyābhicāri-bhāva.

Ceta/ cetaka: Servant. In regard to Kṛṣṇa, one of the four friends, but in dāsya rasa, who are male, but with neuter attitude, who are assistants to Kṛṣṇa in conjugal rasa. The ceta is skilful at accomplishing tasks, doing things secretly and is bold in his intelligence.

Cinta: Pondering as in meditation. Meditating on various methods to obtain the object of desire, which causes tossing about on the bed, sighing, and gazing blankly. A **vyābhicārī-bhāva** of **pūrva-rāga** (separation prior to meeting) prominent in the queens of Dwaraka. Experienced in a weak state in sādhāraṇā-rati (Kubja).Also a vyābhicārī-bhāva of **pravasa vipralambha**, separation after meeting.

Cit: Realization of the object of prema.

Citra-jalpa: A form of divyonmāda. The excessive chatter that arises out of great deep anger, in the presence of a friend of the lover, filled with various bhāvas, and finally ending with intense longing, Has ten limbs: **prajalpa, parijalpa, vijalpa, ujjalpa, saṁjalpa, avajalpa, abhijalpa, ājalpa, partijalpa and sujalpa.**

D

Dainyam: Offering flattering words with a mentality of being in a low condition. Thinking oneself unqualified. A vyābhicāri-bhāva.

Daksīnā: Soft and generous. In reference to Kṛṣṇa, (dhīrodātta, dhīralalita, dhīrasānta, and dhīroddhatta) it means also compliant- a person who though having a new lover, cannot free himself from respect, fear and affection for hids previous lover, caused by softness of his nature.

Dambha: Deceit. A condition found in the vyābhicārī-bhāva of avahittha (concealment).

Dana-vīra: Those with a desire to give, or give up, everything for Kṛṣṇa, manifesting from a type of **vīra-rasa. (**See **vīra-rasa** for the sub-categories.)

Danotsaha-rati: The sthāyi bhāva of the d**ana-vīra.**

Dāsya/prīti-rati: The dominant loving mood (sthāyi bhāva) of servitude.

Daya-vīra: Resolute in mercy, expressed by offering his body piece by piece to Kṛṣṇa who in disguised form, appears to be suffering. Manifests from a type of **vīra-rasa.**

Dayaotsaha-rati: The sthāyi bhāva of the **daya-vīra.**

Dhairya: Tolerant of suffering, self control.

Dharma-vīra: The **dhīra-śānta,** peaceful devotee, who is fixed at all times in dharma pleasing to Kṛṣṇa alone, manifesting from a type of **vīra-rasa.**

Dharmotsāha-rati: The sthāyi-bhāva of the d**harma-vīra.**

Dhūmāyita: Smoky. The lowest level of sāttvika bhāvas displayed in a person without rati.

Dharma-vīra: The **dhīra-śānta,** peaceful devotee, who is fixed at all times in dharma, pleasing to Kṛṣṇa alone. A type of **vīra-rasa.**

Dharstya: Audacity. A condition found in the vyābhicārī-bhāva of capalya (insolence).

Dhīra: One who is accomplished in self control. In relation to dasya/**prīti-rasa,** that servant who, taking shelter of Kṛṣṇa's dear women, even though not serving Kṛṣṇa profusely, becomes thus a chief object of Kṛṣṇa's mercy.

Dhīra also relates to four types of Hero, or Kṛṣṇa in four aspects, as follows.

D

These are further divided into another three aspects- **anukula,** compliant, **daksīnā,** soft; **śatha,** cheating.

> **Dhīrodātta:** Used to describe Kṛṣṇa. A person who is inscrutable, modest, tolerant, merciful, determined in vows, who obscures others' pride, is not boastful, and is strong. (BRS 2.1.226)
>
> **Dhīra-lalita:** Also used to describe Kṛṣṇa. A person who is clever, endowed with fresh youth (end of *kishora* period), skillful at joking and free of worries. He is controlled by His dear devotees. (BRS 2.1.230)
>
> **Dhīra-sānta:** Also used to describe Kṛṣṇa. A person who is who is peaceful, tolerates suffering, uses discrimination, and possesses qualities like modesty. (BRS 2.1.233)
>
> **Dhīroddhata:** A person who shows envy, pride, deceit, anger, fickleness, and a boastful nature. (BRS 2.1.236)

Dhīradhīra: One who is sometimes self-controlled and sometimes not.

(also **Adhīra:** One not accomplished in self control. Three terms to describe lovers of Kṛṣṇa)

Dhrsta: Impudent. In reference to Kṛṣṇa, (d**hīrodātta, dhīra-lalita, dhīra-sānta, dhīroddhata:**)a lover who is fearless though bearing the marks of enjoyment with other women on his body and who is skillful at lying.

Dhṛti: Determination, or a feeling of completeness which produces steadiness of the mind. A vyabhicāri-bhāva.

Dhūmāyita-sāttvika bhāva: Any sāttvika bhāva which appears alone or with others, manifests slightly, and can be hidden.

Dhurya: Type of devotee in dāsya-rasa- followers (-**pārisadas**) or attendants (**-anugas**) who possess suitable affection for not only Kṛṣṇa, but also His intimates and His servants.

Digdha-sāttvika-bhāva.: An emotion other than the primary or secondary ratis, which circumstantially overcomes the heart of a person who possesses genuine rati. An example is Yasoda feeling fear on seeing Aghasura.

Dinata: Lowness. A vyabhicāri-bhāva.

D

Dīpta-sāttvika-bhāvas: When three, four or five s**āttvika-bhāvas** appear strongly and cannot be concealed.

Dīptī: When kānti, or the state of the body made beautiful by amorous enjoyment and bright with increased desire. becomes intensely filled with youth, amorous enjoyment, place, time, and qualities.

Divyonmāda: When **mohana**, or the state of **mahābhāva** in separation, attains an indescribable state similar to complete bewilderment with remarkable symptoms.

Dutika: Female assistant

Dutya: Uniting the couple who are situated far apart.

E

Ekadāsa-bhāva: The eleven aspects of the siddha-deha:

(1) name **(nāma)**

(2) complexion or form **(rupa)**

(3) age **(vayas)**

(4) dress **(vesa)**

(5) relationship **(sambandha)**

(6) group **(yutha)**

(7) order **(ajna):** has two types nitya (specific) and naimittika (occasional)

(8) service **(seva)**

(9) divine cherished ambition **(parakastha)**

(10) maintainer **(palyadasi)**

(11) residence **(nivasa)**

G

Gambhīra: Deep. Used in relation to the hearts receptivity for bhava, resulting in the bhāva not manifesting externally any symptoms (unless the sthāyi bhāva becomes very prominent). The cause is mixed motives in a relationship with Kṛṣṇa. (BRS 2.4.257)

Gana: Group

Gandhād: Aroma. One of the sense objects (visyaya) which are causes for madhura-rati.

Gariṣtha: Heavy. Dense. Used in relation to the hearts receptivity for bhāva, resulting in the bhāva not manifesting externally any symptoms (unless the sthāyi bhāva becomes very prominent). The cause is mixed motives in a relationship with Kṛṣṇa.

Garva: Disregarding others. Pride. A vyabhicāri-bhāva.

Gauravam: thinking a person is respectable. A characteristic of Candravali's group in relation to Kṛṣṇa. This is not related to Him being God- just that he is respected by the inhabitants of Vraja.

Gaurava-prīti: A type of dasya-rasa or **prīti-bhakti-rasa**. The mood of the servant who, identifying themselves as a recipient of Kṛṣṇa's mercy (dāsya/**prīti-rasa**) , also identifies as being an object of Kṛṣṇa's parental affection.

Gauravottara:/lālya The recipient of Kṛṣṇa's mercy who identifies himself as the object of Hisparental affection.

Ghūrṇa: rolling about. A vyabhicāri-bhāva of **lālasa.** Also described as an active anubhāva. (BRS 2.2.19)

Glāniḥ/klama/mlani: Weakness. Debility.

H

Harṣā/hasya-rati: Joy. A vyābhicārī-bhāva and secondary rati.

Haṣita: Large smile, showing some teeth. A type of hasya-rati.

Hāva- slight manifestation of external symptoms because of bhāva, where the neck becomes tilted, and the eyebrows, eyes, and other bodily features blossom with happiness.

Helā: Transformation of hava with full manifestations of external symptoms when there are clearly indications of śṛṅgāra-rasa.

Hikka: Hiccups. An active (kṣepana) anubhāva.

Hlādinī śakti: Pleasure potency

I

īrṣā: Jealousy, related to anger due to rivalry. A condition of **māna (2)** A condition found in the vyābhicārī-bhāva of **amaṛsa** (indignation).

J

Jaḍima/Jaḍatā/Jādya: Indecision or loss of awareness. The emotional state whereby one is not aware of favorable or unfavorable conditions, cannot answer questions, and cannot see or hear. In this state, groaning, being stunned, heavy breathing and dizziness appear unexpectedly. A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa) and queens of Dwaraka (Samañjasā). Experienced in a weak state in sādhāraṇā-rati (Kubja). In other rasas, in general, a vyābhicārī-bhāva of **viyoga**, separation after meeting.

Jāgarya: Inability to sleep, with the symptoms of being stunned, drying up and sickness. A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa). Experienced in a weak state in sādhāraṇā-rati (Kubja) Also a vyābhicārī-bhāva of **pravasa vipralambha** and **viyoga**, separation after meeting.

Jrmbhanam: Yawning. An inactive (sita) anubhava.

Jugupsā : Disgust. A secondary rati/vyabhicāri-bhāva (though not in relation to Kṛṣṇa as it is under the control of the primary rati). When nourished by vibhavas and other elements, it becomes **bībhatsa-bhakti-rasa.**

Jvalita-sāttvika bhāvas: Luminous. When two or three of the sāttvika-bhāvas appear very clearly, and can be concealed only with difficulty.

Jyestha: Superior in quality, as opposed to kanishta. A comparison made between two individuals in relation to their prema.

K

Kaiśora: Youth, from the tenth to the fifteenth year, suitable for madhurya rasa.

Kalahantarika: Separation by quarrel. See CHART A.

Kāma-lekhaḥ: Love letter, the writing of which is an activity in .

Has two types: **Nirakṣara**: Crescent shaped nail marks on red buds, without any alphabetical letters, and **Sākṣara**. A message written in letters in the prākṛta language in the author's own hand.

Kāmarupa-rāgātmika-bhakti: That type of bhakti with full absorption in the beloved which produces an intrinsic thirst for a conjugal relationship with the Lord. It is called bhakti because in that condition there is only eagerness for giving pleasure to Kṛṣṇa. The other type of bhakti found in the inhabitants of Vraja is **sambandha-rupa-ragātmika-bhakti.**

Kāmanuga-bhakti: That raganuga sadhana bhakti which is filled with intense longing and which follows after the **Kāmarupa-ragātmika-bhakti** of the siddha bhaktas is called kamanuga bhakti. There are two types: **sambhogeccha-mayi** and **tad-tad-bhavecchatma.** (BRS 1.2.297-298)

Kanyaka: Beloved of Kṛṣṇa, not married to another man.

Karkaśa: Hard. Used in relation to the hearts receptivity for bhava, resulting in the bhava not manifesting externally any symptoms (unless the sthayi bhava becomes very prominent). The cause is awareness of the greatness of Brahman.

Kauṭilya: Crookedness. A symptom of a type of **mana.**

Kevala-rati: When the primary rati is unmixed other types of primary rati.

Khandita: Devastation. When the time for the pre-arranged meeting has passed, and the nayaka arrives in the morning bearing the love marks from another girl, the nayīka's condition at that time is called khandita. Her behavior is marked by anger, long and deep breathing, refusing to speak, etc.See CHART A.

Kānti- When śobhā, or the state of the body made beautiful by amorous enjoyment, becomes bright with increased desire.

K

Kaumāra: Early childhood up to the fifth year, suitable for vatsalya rasa.

Kilakiñcita: When pride, desire, weeping, smiling, envy, fear and anger manifest together because of joy.

Kīrtanam/guṇa-kīrtanam: Glorifying the handsomeness and other qualities of the beloved. A **vyābhicārī-bhāva** of **pūrva-rāga** prominent in the queens of Dwaraka. In this the following actions or **sāttvika bhāvas** manifest: the lover trembles, her bodily hairs stand up, and her voice becomes choked. Experienced in a weak state in sādhāraṇā-rati (Kubja).

Klaibyam: Impotence. A condition found in the vyābhicārī-bhāva of dainyam (thinking oneself unqualified)

Klama/Glāniḥ/Mlani: Weakness. Debility. A vyābhicārī-bhāva.

Kṛśatā: Thinness. A condition found in viyoga, separation from Kṛṣṇa after meeting Him.

Kṛṣṇa-niṣṭha : A type of svabhava or self-accomplished bhava which produces rati- see svabhava. Spontaneous recognition of Kṛṣṇa.

Krodhād: Anger. A secondary rati/vyabhicāri-bhāva. When nourished in the devotee's heart by vibhavas and other elements, this becomes **raudra-bhakti-rasa.**

Kroṣanam: Shouting. An active (ksepana) anubhāva.

Kṣama: Tolerance. A condition found in the vyābhicārī-bhāva of dhṛti (steadiness).

Kṣepana: Anubhāvas with distinct bodily movements.

Kuṭṭamitam: When a woman becomes pained with external anger out of agitation, though she still has affection.

Kutuka: Curiosity. A condition found in the vyābhicārī-bhāva of autsukya (impatience).

L

Laghu: One who has comparatively less respect given by Kṛṣṇa in relation to her prema, qualities and form, as compared to those with intermediate respect (samā) and most respect (adhikā). See Chart B.

Can also mean **Laghu Sakhī :** She who broadcasts the superior happiness of the leader of the group and has strong friendship with her.

Lajja: Natural and cultiavted shyness

Lalanā-niṣṭha-svarūpa: A type of svabhava or self-accomplished bhava which produces rati- see svabhava. Recognition of oneself as a gopi.

Lālasa: A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa). Great desire for attaining a desired object (greed). The accompanying **bhāvas** are: **autsukya** (longing), **capalatā** (fickleness), **ghūrṇa** (rolling about) and **śvāsa** (sighing) and other symptoms appear. Experienced in a weak state in sādhāraṇā-rati (Kubja).

Lalitam: Actions involving movement of the limbs, attractive movement of the eyebrows, and tenderness. Voluptuousness. Activities of an explicit conjugal nature.

Lalita-mana: a type of **māna**.

Lālya: The recipient of Kṛṣṇa's mercy who identifies himself as the object of His parental affection.

Lobha- Spiritual greed for a relationship with Kṛṣṇa in His lila. The thirst for prema.

M

Māda: Joy which gives rise to loss of discrimination. Rapture. A vyabhicāri-bhāva.

Madhavī: A lover whom Kṛṣṇa cannot give up, even for a moment.

Mādhuryam- beauty of actions in all circumstances. Sweetness. An expression of desire through actions. (BRS 2.1.257)

Madhura-rati: the dominant loving mood (sthayi bhava) of conjugal rasa.

Madhura/madhurya-(bhakti)-rasa: When madhura-rati or the dominant loving mood (sthayi bhava) of conjugal rasa becomes tasty with the presence of vibhāva, anubhāva, sāttvika and sañcāri bhāvas. Has two aspects: vipralambha (separation) and sambhoga (union).

Madhyam: A lover with an intermediate level of experience in loving affairs, as compared to mugdha (inexperienced) and pragalbha (very experienced). See CHART B.

Can refer also the intermediate level of accomplishment in "speaking boldly and having words which cannot be disobeyed", as compared to prakhara (one very accomplished at this) and mṛdvī (not very accomplished)

Mahābhāva: the supreme and ultimate domain of ecstatic experiences in the realm of loving Kṛṣṇa; reserved solely for Rādhā and Her sakhis; the stage whereby anuraga attains the state of being perceived by itself, is revealed externally through sattvika-bhāvas, takes shelter of the highest raga, and spreads its influence in all devotees. Mahābhāva transforms the mind into mahābhāva.

Has two stages of increasing intensity:

- **Rudha-bhāva**: When sāttvika bhāvas become very brilliant. When five, six or all the sāttvika-bhāvas manifest at once, in their most extreme form.. In rūdhā-bhāva, the anubhāvas are intolerance of a moment, agitation of the hearts of onlookers, a kalpa becoming a moment, distress when Kṛṣṇa is happy because of fearing he is in pain, forgetting oneself in the absence of fainting, and a moment becoming a kalpa. These appear during meeting and separation.

- **Adhirudha-bhāva**: When the anubhāvas attain an inconceivably greater excellence than those of ruddha-bhāva.This has two types:

M

Modana: joyful, the ultimate activity of the **hlādinī śakti**, the limit of sweetness, endowed with all auspiciousness, and most excellent. The condition in which the couple exhibits all of the sāttvika-bhāvas in the state of extreme uddīpta. A type of **adhirūdha mahābhāva.**

Mohana: intoxicating, the state of modana in separation; the experience of union and separation simultaneously, causing thousands of anubhavas to appear simultaneously; unites everything; is experienced by the whole universe. Has four states/anubhāvas:

> **Prakopa**: Kṛṣṇa's fainting during the embrace of another lover, which causes agitation of the universe.
>
> **Prakṛti-sthiti:** Intolerable suffering enduring suferring if it brings Kṛṣṇa happiness, and accepting death, with the elements of the body longing for Kṛṣṇa's association;
>
> **Unmada:** madness, which gives rise to citra-jalpa;
>
> **Mūrcchā**: fainting.

Its sāttvika-bhāvas include degeneration or derangement of the mind, fainting, unconsciousness, with symptoms of falling down and no movement.

A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa), though experienced in a weak state in sādhāraṇā-rati (Kubja).Also a vyābhicārī-bhāva of **pravasa vipralambha**, separation after meeting.

Divyonmāda When mohana attains an indescribable state similar to complete bewilderment with remarkable symptoms**.** Takes the following forms:

> **Udghurṇā** refers to various actions with no control, taking on a remarkable nature, such as the following:
>
> **Citra-jalpa:** The excessive chatter that arises out of great deep anger, in the presence of a friend of the lover, filled with various bhāvas, and finally ending with intense longing,
>
> Has ten limbs:

M

prajalpa: rough words filled with envy, hatred and pride, with indications of insult ,

parijalpa: When the woman reveals her cleverness with wit by revealing her lover's cruelty, cunning, unsteadiness, and other qualities,

vijalpa, leering statements directed to Kṛṣṇa with evident indignation, containing indications of deep pride.

ujjalpa: abusing Kṛṣna with indignation for his deception, through jealousy and pride.

saṁjalpa: utterances about Kṛṣṇa's ungratefulness and other bad qualities, through deeply sarcastic words with indications of censure.

avajalpa: Statements which show that attachment to Kṛṣṇa is unadvisable because of his hard nature, his lust and his cheating behavior, along with expressions of malice and fear

abhijalpa: Remorseful statements to give up Kṛṣṇa because of his inflicting pain on innocent people, treating them like birds

ājalpa: discussion of Kṛṣṇa's crooked nature and how that gives sorrow, whereas other persons give happiness-expressed with disgust,

partijalpa: Humble statements expressing respect for the messenger, but with refusal to meet Kṛṣṇa. who has permanent relationships with other women.

sujalpa: asking about Kṛṣṇa with simplicity, gravity, humility, unsteadiness and eagerness.

Mādana: the essence of hlādinī-śakti, superior to mohana, the complete condition of bhāva, shines by the manifestation of all bhāvas from rati to mahābhāva, is continually present in Rādhā.

M

Mahiṣtha: Expansive. Used in relation to the hearts receptivity for bhava, resulting in the bhāva not manifesting externally any symptoms (unless the sthāyi bhāva becomes very prominent). The cause is mixed motives in a relationship with Kṛṣṇa.

Māna/praṇaya-māna. Intense sneha with opposition to the Lord manifested as either a show of anger, or anger. The stage of prema excelling sneha, which melts the heart, takes up non-cooperation (anger) in order to hide one's real intentions, and gives the experience of fresh sweetness**.** Māna arises from pranaya, intimacy and also gives rise to it.

It is also known as māna (anger) without cause (nirhetu), or with a shadow of a cause only. In causeless māna the sañcāri-bhāvas like avahitthā (concealment) appear. Causeless anger disappears on its own, by smiles and other reactions of the man and woman. It is also is destroyed by suitable place, time and hearing the flute.

Has two types- madhu/honey/ manifestation of non-cooperation, and udātta/ ghrta, unmanifest non-cooperation.

- **Udātta/ghṛta-sneha** hides its non-cooperation, by showing gentleness (**dākṣiṇyam**), or manifests non- cooperation/anger slightly, such as by frowning (**vāmya-gandha**). Ghṛta-sneha with a slight display of anger.
- **Lalita/kautilya lalita/Madhu/honey/adaksinyam-sneha** When madhu-sneha takes on crookedness (**kauṭilya**) and displays joking, flooding the heart with an independent nature, it is called **lalita.**

Māna/irṣyā-māna : Māna also be in relation to **vipralambha,** separation due to resulting in it. Such māna is the bhāva of the couple who are either together or apart, which hinders (separates) their actions such as embraces and glances. In this conditon sañcāri-bhāvas such as **nirveda, śaṅkā, amarṣa, cāpalatā, garvā, asūya, avahitthā, glāni** and **cintā** occur.

In this stage, it is more intense than mana arising from sneha, as it only arises from **pranaya** (intimacy) and unlike pranaya-māna, does not give rise to intimacy (but continues in vipralambha), Arising from intimacy such māna is thus not influenced by fear (of offense), but rather jealousy (**īrṣā**) such as when the lover praises the rival. Such glories of the rival come from

hearing- from the mouth of the lover, a friend or a parrot, etc.

M

inference- of a lover's infidelity, such as marks of enjoyment (bhogāṅkaḥ), calling the
wrong name by mistake (Gotra-skhalanam), and utterances in dreams (svapna)
seeing -seeing the glories of a rival, or symptoms of cheating.

Such anger with a cause (hetu) is destroyed suitably by use of

sāma (words of pacification),

bheda (divisive ploys, such as praising one's intelligence by showing wit in speech, and sakhīs' scolding.),

kriyā (action, such as deceptively giving ornaments and other items),

nati (falling at the feet of the beloved while feeling completely helpless),

upekṣā (disrespect or standing by silently when other methods have failed, or pleasing a woman by speaking words with other meanings, after giving up other methods) and

rasāntara (change of rasa, which may be accidental, such as being suddenly frightened, or intentional, arranged by the lover). The symptoms are tears and smiles, etc.

According to the amount of cause (jealousy) this anger may be slight, medium or great.

Manjari: The younger nitya sakhis who have affectionate for both Rādhā-Kṛṣṇa, but with slightly more affection for Rādhā.

Manjiṣtha-raga The type of raga (attachment) that is never destroyed and is completely independent. This is the raga shared by Rādhā and Kṛṣṇa.

Maryada: Firm in following the proper path

Mati: Finding meaning through scriptural reference. A vyābhicārī-bhāva.

Matsarya: Envy. A condition found in the vyabhicari-bhava of asuya (fault-finding).

Maugdhyam: Asking the beloved something one already knows, as if one does not know

M

Modana: Joyful, the ultimate activity of the hladini saktii, the limit of sweetness, endowed with all auspiciousness, and most excellent.. See **Mahābhāva**.

Moha/mohana: Blank mind. (BRS 3.2.112) Loss of internal awareness. A vyābhicārī-bhāva of **pravasa vipralambha** and **viyoga**, separation after meeting.

> As a symptom of **Mahābhāva:** Intoxicating, the state of modana in separation; the experience of union and separation simultaneously, causing thousands of anubhāvas to appear simultaneously; unites everything; is experienced by the whole universe.

Moṭṭāyitam: The appearance of desire in the heart caused by the sthāyi-bhāva, on hearing about or remembering the beloved.

Mṛdvī : One not accomplished at "speaking boldly and having words which cannot be disobeyed". See Chart B.

Mṛti/Mrtyu: An effort to die, but not death. A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa) and queens of Dwaraka (Samañjasā) Also a vyābhicārī-bhāva of **pravasa vipralambha**, or **viyoga,** separation after meeting.

> If the gopi cannot meet with Kṛṣṇa by any means, she becomes desirous of dying because of the pain from Cupid's arrows. The actions at this time are giving her treasured items to her friends, and experiencing the sound of bees, the gentle breeze, moon light and kadamba trees. Experienced in a weak state in sādhāraṇā-rati (Kubja)

Mugdhā: An innocent and inexperienced lover, as compared to madhya and pragalbha (very experienced). See CHART A.

M**ūrcchita:** Fainting.

N

Naimittika-ajna: Occasional orders

Nayaka: Hero

Nayīka: Heroine, One who enjoys directly with Kṛṣṇa, rather than a sakhī who assist in this. The nayīka depends on the lesser sakhī. The sakhī depends on the higher nayīka.

Nidra: Sleep. A vyābhicārī-bhāva.

Nihsāttva: When a person has a hard heart and practices exhibiting the sāttvika bhāvas without even a touch of emotion, the appearance of tears and other symptoms are called nihsāttva. (BRS 2.3.89)

Nimeṣāsahatvam: Intolerance of a moment. An anubhāva of rūḍha-bhāva, the first stage of mahābhāva.

Nirdeṣa: Statements saying, "This is me," An anubhāva and verbal ornament.

Nirveda: Self-condemnation. Self-disgust. A vyabhicāri-bhāva.

Niṣarga: A type of self-manifesting bhava, (svabhāva) An impression that is created by firm practice (of madhura-rati), in some cases aroused again by hearing and in some cases, arising from itself. Self-manifesting but not completely without the effect of stimulants such as hearing. Hearing is a slight cause. Prominent in the queens of Dwaraka or those in samañjasā-rati who are nitya siddha. For them, hearing is a slight cause for rati. For sadhana siddha devotees, it is a primary cause (uddīpana)

Niṣtha: Steadiness. Unshakable faith and steadiness in sadhana and bhajana.

Nitya-ajnā: Specific orders

Nitya Sakhī: Those sakhīs who do not desire personal relationships with . Kṛṣṇa, having more love for Rādhā. Manjaris.

Nrtyam; Dancing, an active (ksepana) anubhāva.

P

Paddhati: A systematic, step-by-step method of practice

Parakīya-bhāva: Paramour (unmarried) love

Parama-preṣṭha sakhīs: Those sakhīs that desire personal relationships with Kṛṣṇa. The eight principle sakhīs.

Parārtha-rati: Principle rati or sthayi bhāva.

Parijalpa: When the woman reveals her cleverness with wit by revealing her lover's cruelty, cunning, unsteadiness, and other qualities as well. A form of citra-jalpa.

Pāriṣadas: Members of the assembly or followers, such as Uddhava. A type of servant. See **Prīti-bhakti-rasa.**

Parodhā: Beloved of Kṛṣṇa, married to another man.

Parokṣa-dutyam: The offering of a sakhī to Kṛṣṇa by another sakhī.

Parokṣya: Not visible.

Pauganda: Late childhood, up to the tenth year, suitable for sakhya/preyo-rasa.

Pithamarda: Impudent companion. In regard to Kṛṣṇa, one of the four male friends who are assistants to Kṛṣṇa in conjugal rasa. One who has qualities equal to the hero and imitates him- for example, Sridama. Displays vira-rasa.

Pati: Husband, especially one married to a young girl.

Pragalbha: A lover very experienced and expert in loving affairs. Boldness in amorous actions. See CHART A.

Prajalpa: When a woman utters rough words filled with envy, hatred and pride, with indications of insult. A form of **citra-jalpa.**

Prakata-līla/Aprakata-līla: Manifest/unmanifest pastimes

Prakasa: Dimension of awareness

Prakharā: One who speaks boldly and her words cannot be disobeyed. Those with less of this quality are called madhyā, and those with less still are called

P

mṛdvī . See Chart B.

Pralāpaḥ: Chatter. Useless talk. An anubhāva verbal ornament. Also a vyābhicārī-bhāva of **pravasa vipralambha**, separation after meeting.

Pralāya: Fainting.A sāttvika-bhāva arising from grief or happiness.

Pramada- pride

Pranaya- The stage of prema excelling māna. Māna that exhibits intimacy. However, pranaya, imtimacy can also precede māna (crookedness to hide one's intentions), according to the pastime. Pranaya and māna produce each other.

Has two types:

- **maitram**: intimacy endowed with modesty, which may become **sumaitrya** when combined with udatta-sneha, (gentleness or slightly manifest non-cooperation arising from grhita sneha or the thought "I am his").

  Sumaitrya is thus defined as modest, gentle, only slightly non-cooperative, "possessed by him" intimacy.

- **Sakhya,** or intimacy devoid of fear, which may become **susakhya** when combined with lalita/madhu-sneha, (non-cooperation/crookedness/independence arising from madhu sneha, or the thought "He is mine").

  Susakhya is thus defined as fearless, independent, non-cooperative, crooked and completely possessive intimacy. In the queens of Dwaraka is only present in Satyabhama. Often results in mana (anger) arising from jealousy of rivals.

Prārabdha: Effects of sins to be experienced in this lifetime.

Pratikulya: Unfavorable.

Pratīpa: Reversed comparison.

Pratīpa- sāttvikabhāsa: Sāttvikabhāsa or a shadow of the sāttvika bhāvas found within the enemies of Kṛṣṇa, due to anger or fear.

Praudha -deep- see prema.

P

Pravāsa: Separation, **vipralambha**, after meeting has occurred. Obstacles to the couple meeting such as place, and the feeling of separation caused by these obstacles. All the vyabhicāri-bhāvas except **harṣa, garva, mada** and **vrīdā** manifest in pravāsa-vipralambha of śṛṅgāra-rasa.

In pravāsa-vipralamba ten conditions arise:

cintā (thinking),

jāgara (sleeplessness),

udvega (agitation), **tānavam** (thinness),

malinatā (soiled body),

pralāpa (meaningless chatter),

unmāda (madness**)**,

vyādhi (sickness),

moha (fainting) and

mṛtyu (death).

These conditions also apply to Kṛṣṇa.

There are two types of pravāsa:

buddhi-pūrvaḥ:intentional. Takes place when the man goes away because of duties, as when Kṛṣṇa performs actions to please other devotees. There are two types: somewhat far separation and very far separation- which has two types, future (anticipating the event), present, and past (remembering it)

abuddhi-pūrvaḥ: unintentional.

Prema: Rati that is suitable for rasa. Pure rati at the stage where only the Lord and nothing else is the subject, and is thus suitable for pastimes. When the relationship of love between the couple remains always without destruction even when there are causes for destroying it.

P

When bhāva become extremely condensed (primary quality or svarupa-lakṣana), it is called prema. It softens the heart completely and produces extreme possessiveness of the Lord in the experiencer (secondary characteristics or tatastha lakṣana). (BRS 1.4.1)

Has six stages of intensity: **sneha, māna, pranaya, rāga, anurāga** and **mahābhāva**.

Has three types:

Praudha -deep prema. For the women: prema in which separation is intolerable; for Kṛṣṇa: when He experiences pain on not knowing the state of His beloved's heart because of delay or other factors,

Madhyā medium prema. For the women: prema in which the pain inflicted by separation is tolerable with difficulty; for Kṛṣṇa: prema that is capable of desiring other women.

Manda-prema weak prema. For the women: prema in which forgetfulness may occur in certain special circumstances, such as when there are necessary things to do in relation to Kṛṣṇa- even so, with causes for the destruction of love, it is not destroyed,- so it is still prema; for Kṛṣṇa: that prema which does not reject the woman or give great regard to the woman because of extreme familiarity or continual presence

Prema-vaicittya: Being mutually controlled by the lover, an anubhava of anuraga. Specifically related to the special thirst or longing in **anurāga**. In **vipralambha,** this thirst takes on an extreme form and manifests as pain because of thinking of separation- even though the lover is present- out of bewilderment of madness in prema. It is a transformation of anurāga which causes the lover who is present to appear as if absent. This may come causelessly, from prema only, or with a shadow of a cause.

Preṣtha: Extreme desire for amorous pastimes.

Preyo-rasa: Another name for **sakhya** rasa. There are four types of friends:

Suhṛt: Friends in sakhya/preyo-rasa, who are slightly older than Kṛṣṇa and who have a touch of vatsalya in relationship with Kṛṣṇa. (BRS 3.3.22)

Sakha: Friends in sakhya/preyo-rasa, who are slightly younger than Kṛṣṇa and who have a touch of dāsya in relationship with Kṛṣṇa. (BRS 3.3.30)

P

Priya-sakhas: Friends in sakhya/**preyo-rasa**, who are the same age as Kṛṣṇa, and who have only pure sakhya. (BRS 3.3.36)

Priya-narma-sakha: Intimate friend in sakhya/**preyo-rasa**. In regard to Kṛṣṇa, one of the four friends (male but with neuter attitude) who are assistants to Kṛṣṇa in conjugal rasa. One who knows the intimate pastimes of Kṛṣṇa, covets the desire for Kṛṣṇa meeting the gopis and is the best among all the dear friends of Kṛṣṇa. For example, Subala and Arjuna.

Prīti-rati: Servitude**.** Another name for **dāsya-rati.**

Prīti-bhakti-rasa: Dāsya-rasa. When prīti or servitude and adoration becomes pleasurable with the presence of vibhāva, anubhāva, sāttvika and sañcāri bhāvas in the hearts of the devotees. Has two forms:

Sambhrama-prīti: When the recipient of mercy acts as a servant and

Gaurava-prīti: When the recipient ideintifies himself as the object of parental affection, **gauravottara.**

Has four types of servants (**dāsas**):

Adhikṛta: One who is appointed to a post by the Lord.

Āśrita: One who takes shelter. There are three types:

śāranya: Those who have surrendered to the Lord as their protector

Jnāni-cara: Those who were previously jnanis

Sevā-niṣtha: Those who are fixed in service.

Pāriṣadas: Members of the assembly or followers, such as Uddhava.

Anugas: Those whose hearts are at all times attached to serving the Lord.

There are three types of anugas and pāriṣadas:

Dhuryā: A devotee who possesses suitable affection for Kṛṣṇa, His intimates and His servants.

Dhīra: That devotee who, taking shelter of Kṛṣṇa's dear women, though not serving Kṛṣṇa profusely, becomes a chief object of Kṛṣṇa's mercy.

P

Vīra: The devotee who takes shelter of Kṛṣṇa and has incomparable attraction for Kṛṣṇa, though he does not notice others.

Prīti-rasa has two states:

Ayoga: Separation. This has two types:

Utkanthitam: Longing before ever meeting the Lord

Viyoga: Separation after meeting.

Yoga: Meeting

Priya-narma-sakha: Intimate friend in sakhya/**preyo-rasa**. In regard to Kṛṣṇa, one of the four friends (male but with neuter attitude) who are assistants to Kṛṣṇa in conjugal rasa. One who knows the intimate pastimes of Kṛṣṇa, covets the desire for Kṛṣṇa meeting the gopis and is the best among all the dear friends of Kṛṣṇa. For example, Subala and Arjuna.

Priya-sakhas: Friends in sakhya/**preyo-rasa**, who are the same age as Kṛṣṇa, and who have only pure sakhya. (BRS 3.3.36)

Priyajana: A person who is overcome with the deepest love. An associate of Kṛṣṇa. One of the objects related to Kṛṣṇa which cause madhura-rati.

Priyata-rati: Another name for **madhurya-rati.**

Proṣita-preyasi: Great separation from being very far apart. See CHART A.

Proṣita bhartrika: That **nayīka** whose lover has gone to a distant place is called prosita-bhartrka. Her behavior is marked by praising of her beloved, humility, weakness and thinness, sleeplessness, melancholia, instability, stupor, anxiety, etc. Example is Indulekha.

Pūrva-rāga: Separation (vipralambha) of lovers prior to ever meeting each other. Rati which arises from hearing (from bards, messengers or friends) , seeing (directly, in pictures or in dreams) or other means previous to ever meeting, tasty with a mixture of vibhāvas. Its causes are the same as for **rati**., such as abhiyoga.

P

There are ten stages of developing love in pūrva-rāga: pleasure to the eyes, association by contemplation, vows, sleeplessness, thinness of the body, disinterest in other objects, destruction of shyness, madness, fainting, and death-like symptoms.

Has three types:

Samartha/prauḍha: Pūrva-rāga in the gopis:

> This has ten vyābhicārī-bhāvas **: lālasa, udvega, jāgrya, tānavam, jaḍimātra, vaiyagryam, vyādhi, unmāda, moha,** and **mṛtyu**

Samañjasā: Pūrva-rāga as in the Queens of Dwaraka.

> In this rasa, there is: **abhilāṣa, cintā, smṛti**, chanting the qualities of the lover, **udvega, vilāpa, unmāda, vyādhi, jaḍatā** and **mṛti** in succession.

Sādhāraṇi.Pūrva-rāga as in Kubja. Has the above-mentioned sixteen vyābhicārī-bhāvas, to a much lesser extent.

In pūrva-rāga Kṛṣṇa and his lovers make friends deliver love letters (**kāma-lekhaḥ**) and garlands (mālyārpaṇam)..

R

Rāga: Literally, attachment: an intense, irresistible, spontaneous absorption in, and attachment to, the object or person of one's attraction. A spontaneous deep thirst for the object of love. (BRS 1.2.272) The moods associated with this.

More specifically, the stage of prema excelling pranaya, whereby suffering is removed by happiness in the heart on meeting Kṛṣṇa. Or suffering becomes filled with happiness. The height of rāga is when the height of suffering, the disrepect of elders, becomes filled with the height of enjoyment, meeting Kṛṣṇa. When anurāga takes shelter of this "height of rāga" it becomes mahābhāva.

Has two forms:

Nilimā (dark blue), due to its covering nature- dark blue dye covers other colours added to it- and also due to it becoming slowly fixed in cloth. It has two forms:

Nīlī: devoid of decrease, not clearly distinguishable, covers bhavas attached to it (thirst for Kṛṣṇa overcomes mana- crookedness, or trembling, a sancari bhava)- therefore it is called dark blue- which overcomes other colours when dyeing. Example is Chandravali.

Syāma: Showing timidity, revealing more qualities than nili- such as fright. Due to timidity, it takes a long time to reach perfection. Example is gopis with more grhita sneha.

Raktimā (red): Due to its beauty and ability to become quickly fixed in cloth. It has two forms:

Manjiṣtha: Rāga that never vanishes, does not depend on other elements, and increases its beauty constantly; Example is Radha, Lalita and other **svādhīna-bhartṛkās.** It covers all obstacles and difficulties (such as fear of elders) and attains a special taste from them.

Kusumbha: That rāga which quickly attaches itself to the heart and reveals and intensifies the beauty of mañjiṣṭhā-rāga, taking shelter of it, eventually developing its own beauty. It is dependent on other elements, becomes permanent in contact with certain qualities, by mixing with other rāgas becomes beautiful. It becomes fixed by

R

association with persons in manjistha rāga. Examples are Syamala (In Dwaraka, Laksmana) and the sakhīs of Radha and those in neutral parties.

Rāgānuga-bhakti: That bhakti which follows after the ragātmika bhakti found distinctively in the residents of Vraja (BRS. 1.2.270) The person who is greedy for a bhāva similar to that of the inhabitants of Vraja- who are fixed in ragātmika bhakti- is qualified for rāgānuga bhakti. (BRS 1.2.291)

Ragātmika-bhakti: Bhakti that is impelled exclusively by raga (deep spontaneous thrirst for the object of love). (BRS 1.2.270)

Rasa: The taste or relish coming from the convergence of an optimal combination of elements, both personal and situational, arranged by the hladini sakti**-** these include **vibhāva, anubhāva, sāttvika-bhāva** and **sañcāri-bhāvas.**

Rati (bhāva) for the Lord (sthayi bhāva) takes on the form of the highest rasa through nourishment by the ingredients of **vibhāva, anubhāva, sāttvika-bhāva** and **sañcāri-bhāvas. (**BRS 2.1.4)

The primary and secondary ratis produce **vibhāva, anubhāvas, sāttvika bhāvas** and **vyabhicāri-bhāvas** throught hearing, experiencing or remembering Kṛṣṇa. All of these combine to produce rasa in the devotees (BRS2.5.79)

In tasting rasa, the causes of rati such as Kṛṣṇa, His devotee and the sound of the flute are called **vibhāvas.** The effects of rati, such as smiling, are called **anubhāvas** (bodily tansformations with use of intelligence), and the eight symptoms, such as being stunned, are called **sāttvika bhāvas** (transformations of the heart, without use of intelligence). The assistant such as self-criticism are called **vyabhicari-**bh**ā**vas**.** (BRS 2.1.12-13)

The experience which includes prema as its heart and other elements as stimulants to create varieties of flavors and intensity.

Taste in relation to rati:

- **Primary rasa** is in relation to devotee's primary rati.
- **Secondary rasa** is in relation to devotee's secondary rati.

R

Rasa compared to bhāva/rati: The state of bhāva/rati has awareness of the elements of rasa, the various emotions. The stage which surpasses such distinctions and attains astonishing taste is called rasa.

Rasābhāsa: Conflict of rasas resulting in distastefulness.

Rati- Another name for **bhāva.** In the puranas and Natya-sastra, rati and bhāva have the same meaning. Thus in this work, they will have the same meaning. (BRS 1.3.13)
The unique loving disposition of a devotee, which is comprised of various bhāvas. In the women of Vraja, is without cause (see svabhava).In other women, there are causes or stimulants (uddīpanas) necessary.

A portion of the samvit potency. The smallest divisible unit of prema. Literally means 'pleasure'. Has two types:

- **Primary rati:** also called "**sthāyi bhāva**": The specific type and nature of the love and attachment of a devotee for Kṛṣṇa (in one of the four primary Vraja relationships (dasya, sakya, vatsalya, madhurya)
- **Secondary rati/gauna rati**- Seven specific emotions that may temporarily predominate sthayi bhava.

  hasa (humor)

  viṣmaya (astonishment)

  utsaha (fortitude)

  śoka (lamentation)

  krodha (anger)

  bhaya (fear), and

  jugupṣā (fear of hatred- Kṛṣṇa is not the cause in this case, as these are all under the control of the primary rati).

Even though these seven emotions appear spontaneously, they disappear by

R

being covered by contrary bhāvas arising from the primary rati.

When a secondary rati such as hāsa predominates over a mukhya (primary) rati such as madhurya, it is called hāsya-rati.

Has another three divisions: **Samanjasa-rati**:, **Samartha-rati, Sadharani-rati**.

When rati is firm it becomes prema. This becomes sneha, then māna, praṇaya, rāga, anurāga and mahābhāva.

Rati as a stage is described thus:

Those persons are called practitioners (sādhaka) who have developed rati for Kṛṣṇa but have not completely extinguished the anarthas, and who are qualified to see Kṛṣṇa directly.

*When rati is distinguished from bhāva, then rati refers to the principle rati and bhāva to the secondary rati: “Rati is the cause of all types of bliss. Therefore, rati is called the most excellent bhāva. Being devoid of this rati, ruksa and other types of bhāva can never be the shelter of bliss.” (BRS 2.3.70)

Raty-abhāsa: A semblance of rati/bhāva. See **bhāva-abhāsa.**

Ratyabhāsa-bhāva-sāttvikabhāsa: Symptoms appearing to be sāttvika bhāvas, generated from ratyabhasa, in persons desiring liberation.

Raudra-bhakti-rasa: Krodha-rati, or anger, which is nourished in the devotee's heart by vibhāvas and other elements.

Has three viṣayas, or objects:

Kṛṣṇa: When the viṣaya is Kṛṣṇa, the sthāyi bhāva of **krodha-rati** takes on the form called **roṣa,** with the anubhāvas being the edges of the eyes turning pink.

R

Persons friendly to Kṛṣṇa: When the viṣaya is Kṛṣṇa's friends, the sthāyi bhāva of **krodha-rati** takes on the form called **manyu,** with anubhāvas of silence and other actions

These have three types:

Anavahita: Inattentive

Sāhasī: Rash, and

īrsyu: Spiteful.

Persons who are unfriendly.

These have two types:

Unfriendly to oneself (the devotee), and

Unfriendly to Kṛṣṇa, his enemies. When the visaya is Kṛṣṇa's enemies, the sthāyi bhāva of **krodha-rati** takes on the form called **kopa,** with anubhāvas of wringing the hands and other actions.

Romañca: Hairs standing in end. A sāttvika-bhāva. Can arise from astonishment, joy, enthusiasm or fear. (BRS 2.3.32)

Roṣād: Anger A secondary rati.

Rūḍha-bhāva: the seventh level of rati, a type of **mahābhāva**.

Ruci: Desire for the Lord but with direction from the intellect. The stage of experiencing a genuine taste and attraction for Kṛṣṇa from sādhana and bhajana. The stage of bhakti after **nistha.**

Rukṣa: Contaminated state. **Rukṣa-sāttvika bhāvas** are those that arise in a person without rati. Thus a person may experience astonishment or bliss, hearing about the sweet and astonishing Lord. Such symptoms are usually at the lowest grade of intensity- **dhumayita** (smoky) but may rise to the next level of **jvalita** on special occasions, such as in a person who is enthusiastic to

R

dance on the occasion of festivals. **Raty-abhāsa**, which appears in persons desiring liberation, gives rise to **rukṣa sāttvika bhāvas**.

Rūpād: Form. A sense object (visaya) which is a cause for madhurya rati.

S

Śabdād: Sound, a visaya or cause for madhura rati.

Sadhāka: One who performs sādhana.

Sadhāka-rupa: The physical body of the practitioner, also known as sadhaka-deha.

Sādhana: Devotional service in practice.

Sādhāranī -rati: The loving disposition as seen in Kubja, That rati which is not too deep and generally takes place on seeing Kṛṣṇa directly, motivated by desire for amorous pleasure. When this desire for enjoyment decreases, the rati also decreases since it is the cause of the rati.

Sādhya: Devotional service in perfection.

Sakha: Friends in sakhya/**preyo-rasa**, who are slightly younger than Kṛṣṇa and who have a touch of dāsya in relationship with Kṛṣṇa. (BRS 3.3.30)

Sakhya-rati: The dominant loving mood (sthayi bhava) of friendship.

Sakhīs: In general, friends (female).

- Specifically, sakhīs means those who have more affection for Kṛṣṇa than Radha.
- More affectionate for both Radha-Kṛṣṇa, but with slightly more affection for Radha are the younger **nitya sakhīs**, or manjaris, who are known as **prana sakhīs**, or principle manjaris, when still more affectionate.
- More affectionate than them, and equally affectionate for both Radha and Kṛṣṇa, are the older **priya sakhīs**, who are known as **priya-narma sakhīs** (**parama prestha sakhīs** or **astha-sakhīs**) when even more affectionate.

Sakhyāṁ sva-sneho, Affection of the leader for her sakhis. A vyabhicāri-bhāva that nourishes the rati for Kṛṣṇa. If such affection exceeds rati for Kṛṣṇa, it is not a vyabhicāri-bhāva, but is called **bhāvollāsa-rati**.

Sāksātkāra: Visible.

Sāma/ sāma sneha. One who has the intermediate respect given by Kṛṣṇa in relation to her prema, qualities and form, as compared to those with most respect (adhika) and less respect (laghu). See Chart B.

S

Sāma: Pacification of **māna** (that has a cause) through speaking nicely.

Samañjasa-rati: Affection as in the queens of Dwaraka, who want to give Kṛṣṇa happiness, without desire for their own happiness, though their may be a slight desire for their own happiness from His association. Affection with consideration for the rules of dharma. Rati arising from hearing about Kṛṣṇa's qualities and form, with an identity as his wife, sometimes showing a distinct desire for enjoyment, but which always remains condensed. The desire to give Kṛṣṇa happiness is the major portion. The desire for their own enjoyment is the minor.

Samartha-rati: That rati, attaining a special nature, in which the desire for enjoyment becomes one with it. Affection with a strong desire for happiness from Kṛṣṇa's association. Experienced by he women of Vraja who desire to give Kṛṣṇa happiness by their beauty and grace, without consideration for transgressing dharma and public opinion. A trace of this rati makes one forget shyness, dharma, self-control, and public opinion.

Sambandha: Causes of a relationship. The excellence of the aggregate of noble family, beautiful form, bravery, good conduct, and other good qualities. A cause of madhura-rati.

S**ambandha-rupa-ragātmika-bhakti:** Bhakti absorbed by great absorption arising from identifying oneself as the parent, friend or servant of Govinda. (BRS 1.2.288; BRS 1.2.305) The other type of bhakti found in the inhabitants of Vraja is **kama-rupa-ragātmika-bhakti.**

Sambhoga: Union between lovers- as compared to **vipralambha**, separation. That bhāva which increases the joy of a couple by engaging in seeing each other, embraces, and other exchanges of love, out of favorable attitude is called sambhoga (enjoyment in union).

There are two types of sambhoga:

> **Mukhya:** Primary which takes place in the waking state. There are four varieties of sambhoga arising from four types of **vipralambha** (separation)..
>
> > **saṁkṣipta-sambhoga** (abbreviated), Arising from **pūrvarāga**, separation prior to meeting.. That sambhoga in which the couple utilizes very few of the facilities for enjoyment because of fear and

shyness.

Saṅkīrṇa-sambhoga,(contaminated) Arising from māna, anger. When the actions of love are mixed with remembrance of displeasing actions of the lover, tasting like hot sugar cane juice.

Sampanna-sambhoga (complete union): Arising from close **pravāsa** (separation) When the lovers meet after being separated a short distance. There are two types of meeting**:**

agati- arriving through regular actions , and

prādurbhāva or manifestation. a sudden appearance without coming by normal means because of the intensity of rūḍha-bhāva. The doubled pain of separation becomes the most greatly desired happiness with a prādurbhava of Kṛṣṇa after a **sphūrti** in rūḍha-bhāva.

Samṛddhimat-sambhoga Arising from distant pravāsa. The great enjoyment of lovers uniting, who have been separated and who find it most difficult to meet because of others' control. This is greater than the others since saṅkṣipta is endowed with fear and shyness, saṅkīrṇa is endowed with negative memories and sampanna is devoid of great obstacles.

Sambhogeccha-mayi- bhakti: Bhakti that is characterized by enjoying conjugally with Kṛṣṇa; following those who are kāma-prayas- having a prominence of desire for giving direct conjugal enjoyment to Kṛṣṇa. (BRS 1.2.299) A type of **kāmanuga-bhakti.** The other type is **tad-tad-bhavecchatmika-bhakti.**

Sambhrama: Confusion of mind.

Sambhrama-prīti: A type of dasya or **prīti-bhakti-rasa.** When the recipient of mercy acts as a servant. Characterized by eagerness to execute service with respect and trembling with eagerness, because of knowledge of the Lord's greatness. (BRS 3.2.76)

Saṁlāpa Conversation. A verbal orament.

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Saṁkṣipta: See **sambhoga**

Sampanna- See **sambhoga**

Sampatti-dasa: The stage of accepting one's spiritual form in Kṛṣṇa's unmanifest eternal pastimes.

Samṛddimat: Attaining the Lord after a long absence.

Samsaya: Doubt. A condition found in the vyābhicārī-bhāva of vitarka (conjecture).

Samskāras: The conditioned soul's cumulative experiences, memories and impressions.

Samvit śakti: The Lord's knowledge potency

Sañcāri-bhāvas.: Also called **vyabhicari-bhāvas.** The various emotions which appear from personal interactions, such as self-disparagement, despondency, humility, fatigue, pride, apprehension, excitement, madness, shyness, anxiety, fortitude, jubilation, ardent desire and others. Transitory emotions which nourish the dominant mood of the devotee. May also be non-transitory, but must nourish the sthayi bhava. For example: If the rati of the associates of Radha is equal or less than their rati directed to Kṛṣṇa, that rati directed to Radha is called sanacari bhava (as it nourishes the dominant mood.

These sometimes produce anubhavas (external symptoms) and sometimes sattvika bhavas (special bodily transformations).

Sandeśa. Sending a message to a lover who is far away. An anubhava and verbal ornament.

Sandhiḥ/bhava sandhih: Conjunction of two different bhavas, or two versions of the same bhava, being from different sources. A stage in the development of vyabhicāri-bhāvas.

Śaṅkā: Apprehension. Anticipation of misfortune.A vyabhicāri-bhāva.

Saṅkīrṇa- See **sambhoga**,

Sankula-rati: When the primary rati (dasya, sakhya or vatsalya) is mixed with one or two other types of primary rati.

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Śāntī: The disappearance of a bhāva in due course.

Saprema: Filled with prema.

Śāranya: Those who have surrendered to the Lord as their protector. A type of servant. See **Prīti-bhakti-rasa.**

Satha: Deceitful. Cheater. In reference to Kṛṣṇa, (**Dhīrodātta**, **Dhīra-lalita, Dhīra-sānta, Dhīroddhata**) it means he who speaks nicely in front of a woman and behind her back does unpleasant acts and commits covered offense to her.

Sāttva- "a state of the heart". The state when the heart becomes overwhelmed by ratis or bhāvas in relation to Kṛṣṇa, either directly or indirectly.

Sāttvabhāsa/sāttvikabhāsa: When a shadow (abhasa) of joy, astonishment or other emotions appears in the heart of a person who is soft by nature, the heart has developed the state of sāttvabhāsa. This is especially present during festive gatherings of chanting the names of the Lord (where it can affect even the hard-hearted: BRS 2.3.91) Sāttvikabhāsa within the enemies of Kṛṣṇa generated from anger or fear is called **pratipa- sāttvikabhāsa.**

Sāttvabhāsa-bhāva: The symptoms, similar to sāttvika bhāvas, which arise from sāttvabhāsa.

Sāttvika-bhāvas: Special bodily transformations, arising solely from the state of **sāttva.** Unlike **anubhāvas** like dancing, these arise completely spontaneously, with no help from the intelligence, and have intense effects, both internal and external. (However, since anubhāvas also arise from the state of sāttva, they are classified as the external or bodily result of the heart being overwhelmed, whereas the internal aspect is known as the **vyabhicari** aspect.)

The eight sāttvika bhāvas are being stunned, hairs standing on end, tears, fainting, changing colour, trembling, perspiration and faltering voice. (BRS 2.3.16)

These symptoms arise from the heart overwhelmed with love for Kṛṣṇa, offering itself to the life force, which thereafter undergoes change and disturbs the body. According to which bodily element the prana takes shelter of- earth, water, fire, air or ether- or the prana itself- the bodily symptom arises

accordingly.

There are three types of sāttvika bhāvas:

Snigdha: affectionate, arising from genuine rati; This has two divisions,

mukhya: direct, arising from a principle rati, such as madhurya; and
gauna: indirect or arising from a secondary rati, such as anger.

Digdha:, arising from emotions other than the primary or secondary rati. Such emotion must appear along with genuine rati. An example is Yasoda experiencing trembling of her body from seeing Putana- since she is not fearful of Kṛṣṇa, it is neither a principle or secondary rati, but is still accompanied by genuine rati.

Rukṣa: contaminated, arising in a person without rati.

There are four states of increasing degrees of intensity of the sāttvika bhāvas:

Dhūmāyita: smoky- when a sāttvika bhāva manifests slightly and is easily concealed.

Jvalita: luminous- when two or three appear clearly and can be concealed only with difficulty

Dīpta: brilliant- when three, four or five appear strongly and cannot be concealed

Uddīpta: very brilliant- when five, six or all of the sāttvika bhāvas manifest at once in their most extreme form.

In the snigdha state, sāttvika bhāvas appear in all four levels (dhūmāyita, jvalita, dīpta and uddīpta)

Saubhagya: Being the object of Kṛṣṇa's prema. Respect given from Kṛṣṇa in relation to one's prema, qualities and form.

Saumya: Soft

Saundaryam: Beauty. Arrangement of limbs in the most suitable manner.

Sausila: Amiable nature

Śāvalya: Increasing conflict of bhāvas. A stage in their development.

S

Siddhi: Attaining the Lord after great longing and not having met Him before.

Siddha-deha: The mentally conceived, perfect spiritual body, also known as siddha-rupa and atma-svarupa

Śīta: Lack of bodily movement in an **anubhāva, (**such as respect**).**

Smitam: Mild smile.

Smṛti: Awareness of previous experience. Conjecture arising from this. Remembrance of things related to the lover. Actions (sāttvika bhāvas) include trembling, lack of control of the limbs, tears and heavy breathing.A **vyābhicārī-bhāva-** which in **pūrva-rāga is** prominent in the queens of Dwaraka. Experienced in a weak state in sādhāraṇā-rati (Kubja)

Sneha- Literally means "melting". Prema that ascends to its highest excellence, more fully illuminates the object of love, and liquefies the heart. When sneha arises, one can never be fully satisfied with seeing the Lord, nor can one tolerate even a moment's separation. (BRS 3.2.84) .

Has three grades

Anga-sange: Low, heart melting from direct contact.

Viloke- Medium, heart melting from seeing.

Sravane- High, heart melting through hearing.

Has two types-

sāma (equal affection for Radha/group leader and Kṛṣṇa) and

asāma (unequal affection)

Has two essential forms:

1. **ghī /ghṛta**: sneha filled with the feeling of "I am His" and great and mutual respect, is without anger, and is therefore cooling like ghee. This has a sweetness when mixed with other bhavas.

2.**madhu/honey**: sneha filled with a very strong feeling of "He is mine" is similar to honey in that it is naturally sweet, it possesses various

S

bhāvas, it intoxicates with bliss, and it causes heating such as in anger and passion.

These feelings can be mixed in different proportions. Chandravali is extreme ghṛta. Radharani is extreme madhu.

Has three levels of intensity: aṅga-saṅge-low, attained through direct meeting; viloke, medium, attained through seeing; and śravaṇe, high, attained just through hearing.

Snigdha: Affection.

Sobhā- That state when the body is decorated with beauty and amorous enjoyment. Glory. (BRS 2.1.253)

Śoka: Lamentation. A secondary rati/vyabhicāri-bhāva.

Sparśād: Touch. One of the visaya (sense objects) which are causes for madhura rati.

Sphurti: Momentary vision, arising from **anuraga.** Distinct from sustained manifestation, **prādurbhāva** arising from **rūḍha-bhāva,** though it may precede it.

Srama: Fatigue. A vyabhicāri-bhāva.

Śṛṅga: Manifestation of desire, or cause of its manifestation. Can also mean buffalo horn (an **uddīpana** for sakhya-rasa).

Śṛṅgāra-rasa: **Madhurya rasa**, the mellow of conjugal love. Has two aspects: **vipralambha** (separation) and **sambhoga** (union)

Stambha: Stunned. Paralysis.A sāttvika-bhāva. May arise from joy, fear, astonishment, disappointment and indignation. (BRS 2.3.21)

Stanya-srāva: Milk flowing from the breasts, a s**āttvika-bhāva** of **vatsalya-rasa.**

Sthāyi-bhāva- That bhāva which, controlling other favorable bhāvas such as

hasya, and contradictory bhāvas such as krodha, presides in the manner of an efficient ruler. (BRS 2.5.1) It is the dominant **bhāva/rati** or emotional disposition and loving nature of a particular devotee towards Kṛṣṇa, in one of the four primary rasas.

It has two types, **mukhya** (primary) and **gauna**(secondary).

Mukhya-rati (primary sthāyi bhāva): A rati which is suddha-sattva-visesatma (composed of the hladini and samvit saktis). It has two forms:

Svartha: That primary rati which is nourished by non-conflicting bhavas and becomes intolerably depressed by conflicting bhāvas.

Prarartha: When the primary rati restricts iteself, accepting both non-contradictory and contradictory bhāvas which then become prominent.

Within these two forms, it has five varieties:

Suddha/santa rati: Has three types:

Samanya: The rati for Kṛṣṇa manifested in ordinary people and children.

Svaccha: Transparent. When rati manifests many varieties because the practitioner associates with various types of devotees and performs various practices. His rati becomes similar to that of the devotee to whom he is attached. Usually appears in very pure persons whose hearts are fickle because of lack of a particular taste and who have conducted themselves according to the rules of scriptures.

Santa/sama: Non-differentiation between the knower and the known. Arises in persons with a predominance of atama jnana, without possessiveness, but yet with attraction for Kṛṣṇa in the form of Paramatma.

When rati with deep friendship and possessiveness is found in three types of devotees- recipients of mercy, friends and elders- it becomes **prīti/dāsya-rati, sakhya-rati and vatsalya-rati.** These three have two varieties:

S

Kevala-rati: When the rati has no trace of other types of rati, e.g. Rasala, Sridama and Nanda. (BRS 2.5.25)

Sankula-rati: When two or three types of rati are found in a person, e.g. Uddhava, Bhima and Mukhara.

Prīti/dāsya rati: When persons identify themselves as recipients of mercy, they are called **anugrahya**, and their rati is called **prīti.**

Sakhya-rati: Those who identify themselves as equal to Mukunda are called sakhas, and their rati, with familiarity arising from the sense of equality, is called **sakhya-rati**.

Vatsalya-rati: Those whose rati identifies them as superiors to the Lord are known as pujya, wirthy of respect or elders. . Their rati, which gives mercy to Kṛṣṇa, is called vatsalya.

Priyata/madhurya: That rati found in the doe-eyed women and which is the root cause of eight types of enjoyment is called priyata-rati.

In regard to madhurya rati, its causes are:

Abhiyoga (showing manifestations of love)

Viṣāya (sense objects)

Sambandha (qualities in the lover)

Abhimāna (possessiveness)

Tadīya-viśeṣa (beloved's articles)

Upamāna (objects with similarlity)

Svabhāva (ones nature)

Niṣarga (nature arising through previous practice)

Gauna-rati (secondary rati): In relation to vyabhicari bhāvas, the sthāyi

S

bhāva can be a condensed form of the same, such as when the vyabhicāri-bhāva of apprehension (śaṅkā).becomes strengthened and condensed into fear (bhaya, a sthāyi bhāva).

These are known as secondary sthāyi bhāvas, **gauna rati,** which circumstantially manifest while the primary rati subdues itself (BRS 2.5.39)

They are seven in number:

hāsa (humor)

viṣmaya (astonishment)

utsaha (fortitude)

śoka (lamentation)

krodha (anger)

bhaya (fear), and

jugupṣa (fear of hatred- Kṛṣṇa is not the cause in this case, as these are all under the control of the primary rati).

The seven secondary emotions being nourished greatly by vibhāvas, anubhāvas, sāttvika bhāvas and vyābhicārī-bhāvas take up the status of sthayi- bhāvas.

Sthīra: Working steadily for one's goals.

Sthīti: Living together with Kṛṣṇa permanently.

Suddīpta-sāttvika-bhāvas: Uddīpta-sāttvika-bhāvas in their highest and most intense manifestation.

Suddha-sattva-vi ṣesatma: Composed of the hladini and samvit saktis.

Suhṛt: Friends in sakhya/**preyo-rasa,** who are slightly older than Kṛṣṇa and who have a touch of vatsalya in relationship with Kṛṣṇa. (BRS 3.3.22)

S

Suhṛt-pakṣa: Friendly group. See Chart D.

Supti: Dreaming. A vyābhicārī-bhāva.

Svabhāva: That bhāva which does not depend on external causes but appears on its own. A cause for rati which is non-different from rati itself, which is therefore causeless.

There are two types of svabhāva:

> **niṣarga:** An impression that is created by firm practice (of madhura-rati), in some cases aroused again by hearing and in some cases, arising from itself;
>
> **svarūpa:** that bhava which is self-accomplished and without apparent cause and produces rati. Not dependent on hearing or seeing Kṛṣṇa, as it is self-manifesting

This has three forms:

> **kṛṣṇa-niṣṭha** (fixed in Kṛṣṇa, spontaneous recognition of Kṛṣṇa or that which produces rati in anyone who sees Kṛṣṇa),
>
> **lalanā-niṣṭha** (fixed in the Vraja women, recognition of oneself as a gopī, which spontaneously produces rati) and
>
> **ubhaya-niṣṭha** (realization of both Kṛṣṇa and one's form as a gopī simultaneously, producing very strong rati).
>
> Both **lalana- niṣṭha** and **ubhaya-niṣṭha** can only be found in the Vraja gopis, while **nisarga svabhava** and **Kṛṣṇa- niṣṭha** can be experienced by other women as well.

Svādhīna-bhartṛkā- One who keeps the lover by her side, under her control and keeps him always close by. See CHART A.

Svara-bhaṅga/bhedha: Choked voice. A sāttvika-bhāva, which can arise from sorrow, astonsihment, anger, joy or fear.

Svarupa-lakṣana: Primary or essential characteristic. The other type is **tatastha laksana.**

Svarupa-śaktī: The one energy which comprises the hladini, sandhini and

S

samvit śaktīs. (Visnu Purana 1.12.69)

Svarūpa-siddhi: One's eternal identity, bestowed by Kṛṣṇa upon attaining bhava.

Svayam duti: Kṛṣṇa acting as his own messenger.

Svakīya: Married to Kṛṣṇa.

Sva-pakṣa: One's own group. See Chart D.

Svapna : Kṛṣṇa's or a joker's revelations during dreams. A cause of **mana** (2)

Śvāsa: Sighing. A vyabhicāri-bhāva of **lālasa.**

Sveda: Perspiration. A sāttvika-bhāva. May arise from joy, fear or anger.

T

Tad-anvayi: A person whose actions are directed towards Kṛṣṇa- for example, laughing at Him.

Tad-bhāva-lipsunā: Being eager to attain the glistening conjugal moods towards Kṛṣṇa, of one's favorite devotees in that mood, like Śrīmatī Rādhāranī and the gopīs.(RVC 1.11)

Tad-tad-bhāvecchatmika-bhakti: Kāmarupa bhakti that is characterized by desiring the sweet mood of love of the kama-rupa-siddha devotees; that type of bhakti whose very life is the desire of the particular rati of a cherished woman of Vraja. (BRS 1.2.299)

Tadīya-viśeṣāḥ: Dear objects related to Kṛṣṇa such as His footprints, the cow pastures and His associates. A cause for madhura-rati.

Tānavan: Also called **kṛśata.** Thinness of the body. the symptoms are weakness and staggering.A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis **(samartha rasa)** A condition found in **viyoga**, separation from Kṛṣṇa after meeting Him**.** Experienced in a weak state in sādhāraṇā-rati (Kubja).Also a vyābhicārī-bhāva of **pravasa vipralambha**, separation after meeting.

Tapo: Fever. A condition found in viyoga, separation from Kṛṣṇa after meeting Him.

Tataṣtha lakṣana: Secondary characteristic. The primary characteristic is **svarupa-lakṣana.**

Tatastha-paksa: Neutral group. See Chart D.

Tejas: Influence. A quality of Kṛṣṇa. The ability to enter into the hearts of others. Another meaning of intolerant of offenses. (BRS 2.1.265)

Trāsa: Sudden terror - a vyabhicāri-bhāva.

Tuṣti: Meeting Kṛṣṇa again after separation from Him.

U

Ubhayaniṣṭhā: A type of svabhava or self-accomplished bhava which produces rati- see svabhava. Realization of both Kṛṣṇa and one's form as a gopī simultaneously.

Udātta: Description with lots of exaggeration.

Udbhāsvaras: What appears in the body of a person with bhāva. Also known as **anubhāvas**, or external symptoms. These are loosening of the undergarment, loosening of the bodice, loosening of the dressed hair, crushing the limbs, yawning, expansion of nostrils, and sighing.

Uddīpana: Specific stimulant for arousing love, such as Kṛṣṇa's physical attributes, His personality and qualities, His activities and objects associated with Him.

Uddīpta-sāttvika-bhāvas: When five, six or all the sāttvika-bhāvas manifest at once, in their most extreme form. These appear sometimes as sūddīpta. This is the highest level of the sāttvika-bhāvas.

Udghurṇā: Various actions with no control, taking on a remarkable nature.A form of divyonmāda

Udvega: Agitation, or trembling of the mind with heavy breathing, fickleness, being stunned, worry, tears, change of color and perspiration.A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa) and queens of Dwaraka (Samañjasā). Experienced in a weak state in sādhāraṇā-rati (Kubja).Also a vyābhicārī-bhāva of **pravasa vipralambha**, separation after meeting.

Ujjvala-rasa: Madhura-rasa.

Unmāda: Madness arising from absorption in Kṛṣṇa, with the result of mistaking an object for something else in all places and circumstances. In this state there is desire, hatred, heaving breathing, unblinking eyes and separation.A vyābhicārī-bhāva of **pūrva-rāga,** unique to the gopis (samartha rasa) and queens of Dwaraka (samañjasā-rasa). Experienced in a weak state in sādhāraṇā-rati (Kubja). Also a vyābhicārī-bhāva of **pravasa vipralambha**, or **viyoga,** separation after meeting. In the adhiruddha stage of **mahābhāva**, unmada takes another form of **divyonmāda**.

Upadeśa. Words given as instruction. An anubhāva and verbal ornament.

U

Upamā: An object resembling Kṛṣṇa. A cause for madhura-rati.

Upapati: Paramour, or lover in **parakīya ras**a, unmarried conjugal love.

Upekṣita: Disregard for others. An inactive (sita) anubhāva.

Utkanthitā: Filled with longing in separation. Longing before ever meeting the Lord. A condition found in the vyābhicārī-bhāva of autsukya (impatience). See CHART A.

Utpatti: Appearance (of vyabhicāri-bhāvas, etc)

Utsaha: Fortitude. A secondary rati/vyabhicāri-bhāva. Gives rise to vira-bhakti-rasa.

V

Vācika: Pertaining to words, such as vācika anubhāvas

Vaivarṇya: Changing color, A sāttvika-bhāva which may arise from grief, anger or fear.

Vaiyāgryam: Perplexity. Intolerance of disturbance caused by the depth of emotions. . In this condition there is lack of discrimination, disgust, depression and envy. A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa). Experienced in a weak state in sādhāraṇā-rati (Kubja).

Vāmā Nayīka: Heroine uncooperative in love. The nayīka who always maintains her pride and becomes angry when her nayaka neglects her.

Vamṣa: Flute. There are three types of flutes: the venu, the murali and the vamsika. (BRS 2.1.365)

Vamya: crookedness of prema, external expression of rudeness, harshness is there but inside actually just the reverse

Varana-dāsa: The stage of accepting (one's spiritual form)

Vasa-sajjā: Decorating oneself. See CHART A.

Vasana: Clothing.

Vastu-siddhi: The final spiritual body obtained by taking birth from a nitya-siddha gopi in Kṛṣṇa's earthly pastimes. The stage of identity transformation after svarupa siddhi, and before sampatti siddhi.

Vatsala/vatsalya-rati: The dominant loving mood (sthāyi bhāva) of parental rasa.

Vatsalya-rasa: Vatsalya sthāyi bhāva which is nourished by vibhāva and the other elements. The vibhāvas, or causes for tasting this rati are

> Kṛṣṇa (viṣaya) with dark attractive soft body, endowed with all wonderful characteristics, speaking lovely words. He is honest, shy, obedient, respectful and generous.
>
> The elders (āśraya), those who think themselves greater than Kṛṣṇa, protecting Him and teaching Him.

V

The **uddīpanas** or stimulants for this rasa are Kṛṣṇa's three ages starting with **kaumara**, His form, His cloth, His naughty actions, His laughing and His playing.

Vayahsandhi: The period just before youth.

Vayasya: Friends in sakhya/**preyo-rasa**.

Vepathu : Trembling. A sāttvika-bhāva.

Vibhāva: Causes of experiencing rasa.
The combination of two persons (alambana) and the various stimulants for arousing love (uddīpana)
Thus it has two aspects:

Alambana: The support, which is composed of

Viṣaya: The Object, or person in relation to whom rati and the other elements of rasa are experienced. For the devotee, the visaya is Kṛṣṇa and is comprised of His form and His sixty-four qualities. (see BRS 2.1.23)

Āśraya: The Subject, or the person in whom rati and other elements are experienced- the devotee. Has two types, **sadhakas,** or practitioners**,** and **siddhas** or perfected.

Uddīpana: Stimuli by which rati is experienced. Kṛṣṇa's qualities (bodily, such as age, beauty, forms, softness of body, as well as verbal and mental), pastimes, decorations, His smile, the fragrance of His body, His flute, horn, anklets, conch, footmarks, His dhama, tulasi, the devotee of the Lord and days such as Janmasthami and Ekadasi. (BRS 2.1.301-302)

Kṛṣṇa's qualities however act as both alambana and uddīpanas.

Vibhrama: When at the time of going to meet her lover, the heroine places necklaces, flower garlands and other ornaments in the wrong places, being agitated by the onslaught of intense passion. Can also mean when, out of apparent contrariness, the heroine becomes displeased with her lover even though he is submissive and eager to serve her.

V

Vicchitti: Increasing beauty by just a little dressing up. Alternatively means best of women, who was ornamented with great effort by the sakhīs, showing contempt and anger when the lover has offended her.

Vidusaka: Buffoon. In regard to Kṛṣṇa, one of the four friends (male but neuter attitude) who are assistants to Kṛṣṇa in conjugal rasa. One who is fond of eating, likes to make a commotion and causes laughter by his strange contortions, words and clothing.

Vihasita: Audible laughter. A type of hasya-rati.

Vikṛtim: When one does not utter what one wants to say because of shyness, pride or anger and hints at this by actions only.

Vilapa Words expressing sorrow, lamentation. A **vyābhicārī-bhāva** of **pūrva-rāga,** unique to the gopis (samartha rasa) and queens of Dwaraka (Samañjasā). Experienced in a weak state in sādhāraṇā-rati (Kubja).

Vilāsa: Coyness. The immediate gestures of the face, eyes, walking, sitting, and standing, for the purpose of causing union with the lover. In Kṛṣṇa it means playfulness. (BRS 2.1.255)

Viluthitam: Falling on the ground, an active (ksepana) anubhava.

Vinaya: Modesty. A condition found in the vyābhicārī-bhāva of lajja (shyness).

Vinoda: Diversions.

Vipaksa: Hostile group. See Chart D.

Vipralabdha: Feeling cheated by separation due to misfortune.

See CHART A.

Vipralambha: Separation between lovers. The bhāva that strongly manifests in the couple when they cannot attain their desire of embracing and other actions. It acts to nourish sambhoga (union).

Has four types:

purva-rāga: prior to ever meeting ,

V

māna : due to anger,

prema-vaicittyam: imagined separation which is a symptom of anurāga, and

pravasa: obstacles to the couple's meeting, such as place, and the feelings arising from these obstacles

Vipralamabha-visphūrtir is the manifestation of the lover during separation, an anubhāva of anurāga.

Vīra: Type of devotee in dāsya-rasa- followers (-**pārisadas**) or attendants (-**anugas**) who takes shelter of Kṛṣṇa, having incomparable attraction for Him, resulting in that he does not notice others.

Vīra-rasa: Heroic, conquering. Arises from utsaha-rati (fortitude).

Has four types:

Yuddha-vīra: Friends who have fortitude in fighting for satisfying Kṛṣṇa. These friends possess **yuddhotsaha-rati**, a sthayi bhava, and have a steady desire to win in fighting.

Has two types: Natural, encouraged only by oneself (sva-saktya), and

Assisted: Encouraged by others.

Dana-vīra: Those with a desire to give. These givers, who have a steady desire to give, possess **danotsaha-rati**, a sthayi bhava.

Has two types:

Bahu-prada: A person who will give everything immediately for Kṛṣṇa's pleasure.

Has two types:

Ābhuydayika: Giving on auspicious occasions, and

Kṛṣṇa-sampradānaka: Giving in surrender to Kṛṣṇa.

V

Has two types:

Prīti-dāna: Given from an affectionate friend.

Pujā-dāna: Given to the Lord or His representative demigods.

Upasthita-durāpārtha-tyagi: A person who is resolute to reject things rarely attained by others (such as the five types of liberation). Such a person with a deep desire to reject such things, possesses ty**āgotsāha-rati**, a **sthayi bhāva.**

Daya-vīra: Resolute in mercy, expressed by offering his body piece by piece to Kṛṣṇa who in disguised form, appears to be suffering. A person who has this as a sthayi-bhava has **dayotsaha-rati.** Differs from the **dana-vira** in that he is not aware that the recipient is Kṛṣṇa.

Dharma-vīra: The **dhīra-śānta,** peaceful devotee, who is fixed at all times in dharma pleasing to Kṛṣṇa alone. Such absorption is the sthayi bhava called **dharmotsāha-rati.**

Virahotkanthita: Anxious when in separation from one's beloved.

Viṣādād/soka: Depression, remorse. A secondary rati/vyabhicāri-bhāva..

Visaya: The object and receiver of love (the counterpart to **asraya**: the reservoir and giver of love) In relation to the causes of madhura-rati (a sthayi bahava), this term means the five sense objects. When related to Kṛṣṇa (such as His aroma) they produce rati even if one does not know they are Kṛṣṇa's. The rati is immediate.

Vismaya/adbhuta: Astonishment. A secondary rati/vyabhicāri-bhāva. Gives rise to adbhuta-bhakti-rasa.

Visphūrti: A special appearance of Kṛṣṇa symptomatic of anuraga- since

normal sphūrtis (momentary appearances) take place even in rati.

Viśrambha: Familiarity, confidentiality without reverence. Not making distinctions between oneself and the beloved.

Vita: Rogue. In regard to Kṛṣṇa, one of the four friends (male but neuter attitude) who are assistants to Kṛṣṇa in conjugal rasa. One who is skilful in dressing in disguise, who is cunning, persuasive and knowledgeable of tantric methods to control women.

Vitarka: Conjecture. A vyābhicārī-bhāva.

Viyoga: Separation after meeting.

Vrīḍā: Shyness or shame.A vyabhicāri-bhāva.

Vṛttih: Having an extraordinary nature.

Vyābhicārī-bhāvas: Also called **sancari-bhavas.** Transitory emotions which work against the sthāyi bhāva, while assisting it in a distinct way. They appear from the personal interactions, and include self-disparagement, despondency, humility, fatigue, pride, apprehension, excitement, madness, shyness, anxiety, fortitude, jubilation, ardent desire and others.

These sometimes produce anubhāvas (external symptoms, such as dancing and singing, that arise in combination with the intelligence) and sometimes sāttvika bhāvas (spontaneous internal and external transformations that arise without the help of intelligence, such as being stunned, hairs standing on end, etc).

These **t**ransitory emotions also nourish the dominant mood of the devotee (sthāyi bhāva). For example, apprehension, a transitory emotion may nourish fear, a dominant mood, or sthāyi bhāva. Agitation of the heart, avega, nourishes the sthāyi bhāva of anurāga, experiencing ever-fresh appreciation.

Sometimes they are themselves nourished by the **sthāyi bhāva**, being dependent on it (**paratantra**) nourishing and being nourished by it, and sometimes they are independent (**svatantra**), only nourishing it. These are the two types of superior (**vara)** vyābhicārī-bhāva**s.** Similarly, they may be

dependent on, or independent of, a secondary (**gauna**) rati **.** These are the two types of inferior (**avara**) vyābhicārī-bhāva**s.** Thus, vyābhicārī-bhāvas can take four forms. (BRS 2.4.205)

There are three types of independent (**svatantra**) vyābhicārī-bhāva**s:**

Rati-sunya-svatantra-vyābhicārī-bhāvas: In persons devoid of rati, but not inimical to Kṛṣṇa.

Raty-anusparsana-svatantra-vyābhicārī-bhāvas: In persons with permanent genuine rati, a vyābhicārī-bhāva that appears spontaneously that is devoid of rati (such as reaction to a demon), but is influenced by their genuine rati for Kṛṣṇa.

Rati-gandhi-svatantra-vyābhicārī-bhāvas : vyābhicārī-bhāvas that show a touch of rati, although independent.

Vyābhicārī-bhāvas may also manifest inappropriately , in which case they are called **vyābhicārī-bhāvabhasa**. This has two types:

Manifesting in unqualified unfavorable (**pratikulya**)persons.

Being attributed to inanimate objects (**astyam)**, or unqualified animate objects such as animals (**ayogya**).

Sometimes four stages are seen in the manifestation of vyābhicārī-bhāvas:

1. Utpatti: Appearance

2. Sandhi: Conjunction. Has three forms:

Bhāva-sandhi: conjunction, mixing of different bhavas or two versions of the same bhāva.

Sarupa-sandhi: When the same vyābhicārī-bhāva arises from two different causes and joins (such as being motionless from both favorable and unfavorable occurrences happening simultaneously).

Bhinna-bhāva-sandhi: When two different vyābhicārī-bhāvas

arising from the same or different causes join (such as Kṛṣṇa's behavior causing both joy and apprehension, or the presence of Kṛṣṇa and the wrestlers causing both fear and joy)

Many bhāvas can join together, arising from one or many causes.

3. S**abalya:** Conflict. The state where many bhāvas conflict with each other.

4. Bhava-santi: Disapearance. The disappearance of a once-prominent bhāva.

These vyābhicārī-bhāvas do not arise if one's heart is **gariṣtha (**heavy), **gambhīra** (deep)or **mahiṣtha (**expansive) because these types of hearts are indicative of mixed motives in one's relationship with Kṛṣṇa- but they can arise if the sthāyi bhāva becomes very prominent. In hearts that are hard, **karkaśa,** they do not arise at all, until the heart melts from the influence of the sthāyi bhāva. The cause of hardness of heart is awareness of the greatness of Brahman. The cause of softness is awareness of Kṛṣṇa's sweetness. (BRS 2.4.257)

Vyāja-stuti: praise meant as criticism.

Vyādhi: Sickness. Transformations of the body with heat and paleness, similar to fever. A **vyābhicārī-bhāva** of **pūrva-rāga,** found in the gopis (samartha rasa) and queens of Dwaraka (samañjasā-rasa)). Experienced in a weak state in sādhāraṇā-rati (Kubja). Also a vyābhicārī-bhāva of **pravasa vipralambha**, or **viyoga,** separation after meeting. Sāttvika bhāvas include dullness, desire, fainting, heavy breathing and falling down.

Vyapadeśa: Statements with double meaning, made to reveal ones desires. An anubhava and verbal ornament. Can also mean actions with a double meaning as in “using the pretxt of giving Kṛṣṇa letters, gifts or performing other tasks, or going to see something astonishing, in order to arrange a meeting with Kṛṣṇa.” See Chart D.

Vyavahita: Indirect.

Y

Yāvad-āśraya-vṛtti: That which acts upon all types of devotees- sadhākas and siddhas. A feature of anurāga and mahābhāva.

Yautikī /yauthikyas: Members of a group.

Yauvana: Youth, from age sixteen.

Yoga: Meeting the Lord. Has three types:

Siddhi: Attaining the Lord after great longing and not having met Him before.

Tuṣti: Meeting Kṛṣṇa after separation from Him.

Sthīti: Living together with Kṛṣṇa permanently.

Yuddha-vīra: Friends who have fortitude in fighting for satisfying Kṛṣṇa, manifesting as a type of **vīra-rasa.**

Yuddhotsaha-rati: The sthāyi-bhāva of the y**uddha-vīra.**

Yutheśvari: Group leader.

CHART A

Fifteen Varieties of Heroine

Mugdha
Young, inexperienced in love
Uncooperative in love
Dependent on sakhis
Shy in love affairs
Weeps after her lover offends
Dies not reply to lover with
Unkind words and avoids pride

- Kanya Unmarried
- Svakiya Married
- Parodha Married to another

Madhya
Equal shyness and desire
Full of youth, somewhat bold
In speech, the possibility of
Love affairs after fainting
Mild in anger, sometimes
Rough.

- Sviya Married
  - Dhira
  - Adhira
  - Dhiradhira
- Parodha Married to another
  - Dhira
  - Adhira
  - Dhiradhira

Pragalbha
Full youth, blinded with
Passion,strong desire for
Enjoying her lover, skillful
In manifesting many emotions
Desires to control her lover
Bold in speech and actions
Very rough when angry

- Sviya Married
  - Dhira
  - Adhira
  - Dhiradhira
- Parodha Married to another
  - Dhira
  - Adhira
  - Dhiradhira

Dhira= One who is accomplished in self control.

Adhira= One who is not accomplished in self control.

Dhiradhira: One who is sometimes self-controlled and sometimes not.

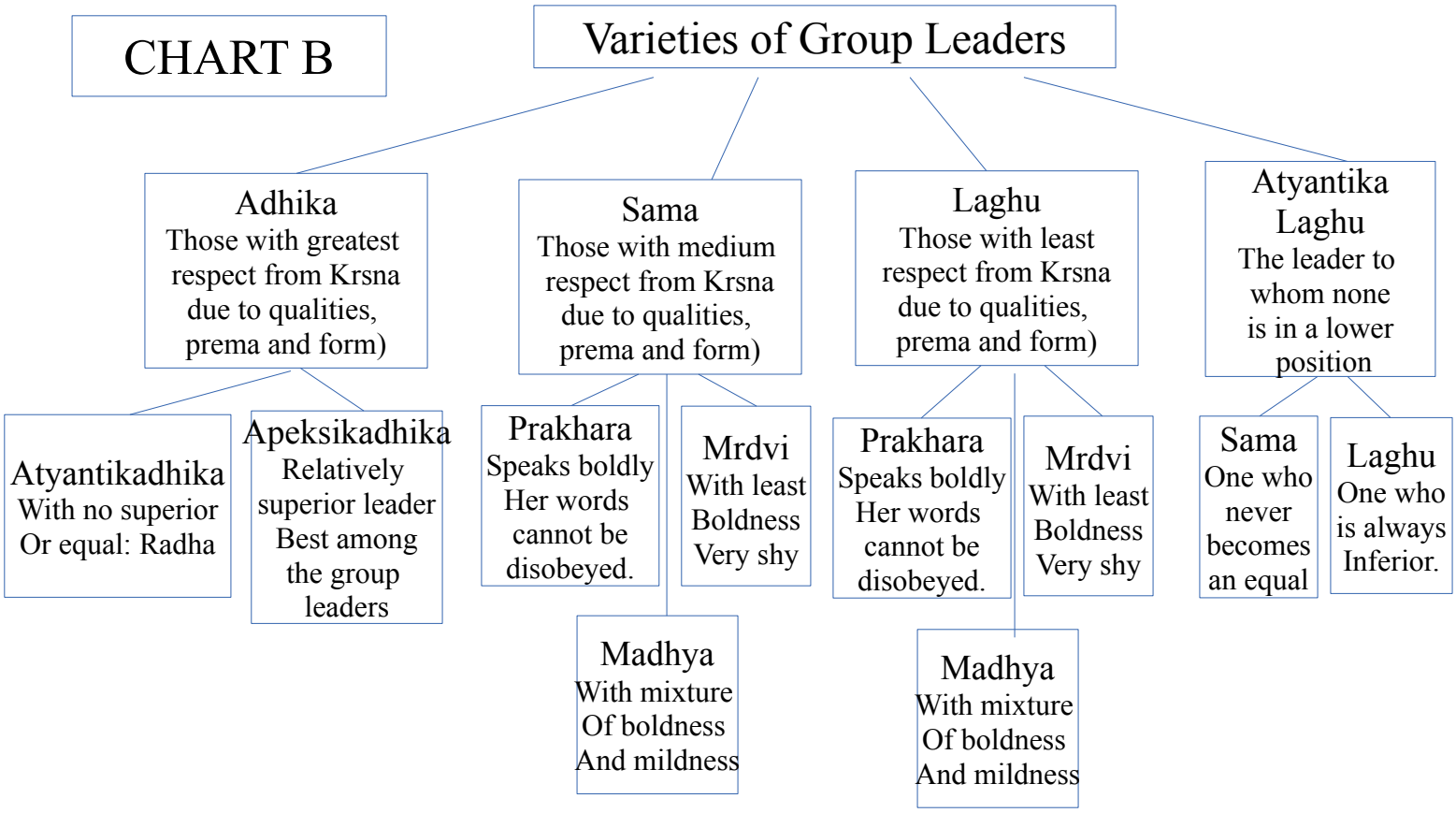
Eight Conditions

- **Abhisarika (Going for an appoint -ment**
- **Vasa-sajja (Decorating oneself)**
- **Utkanthita (Anxiety because of delay)**
- **Khandita (Devastated)**
- **Vipralabdha (Feeling cheated)**
- **Kalahantarita (Separation by quarrel)**
- **Prosita Preyasi (great separation)**
- **Svadhina Bhartrika (controlling the lover)**

Three Levels

- Uttama
- Madhya
- Kanishta

CHART B


Varieties of Group Leaders
Adhika
Those with greatest respect from Krsna due to qualities, prema and form)
Sama
Those with medium respect from Krsna due to qualities, prema and form)
Laghu
Those with least respect from Krsna due to qualities, prema and form)
Atyantika Laghu
The leader to whom none is in a lower position
Atyantikadhika
With no superior Or equal: Radha
Apeksikadhika
Relatively superior leader Best among the group leaders
Prakhara
Speaks boldly Her words cannot be disobeyed.
Mrdvi
With least Boldness Very shy
Madhya
With mixture Of boldness And mildness
Prakhara
Speaks boldly Her words cannot be disobeyed.
Mrdvi
With least Boldness Very shy
Madhya
With mixture Of boldness And mildness
Sama
One who never becomes an equal
Laghu
One who is always Inferior.

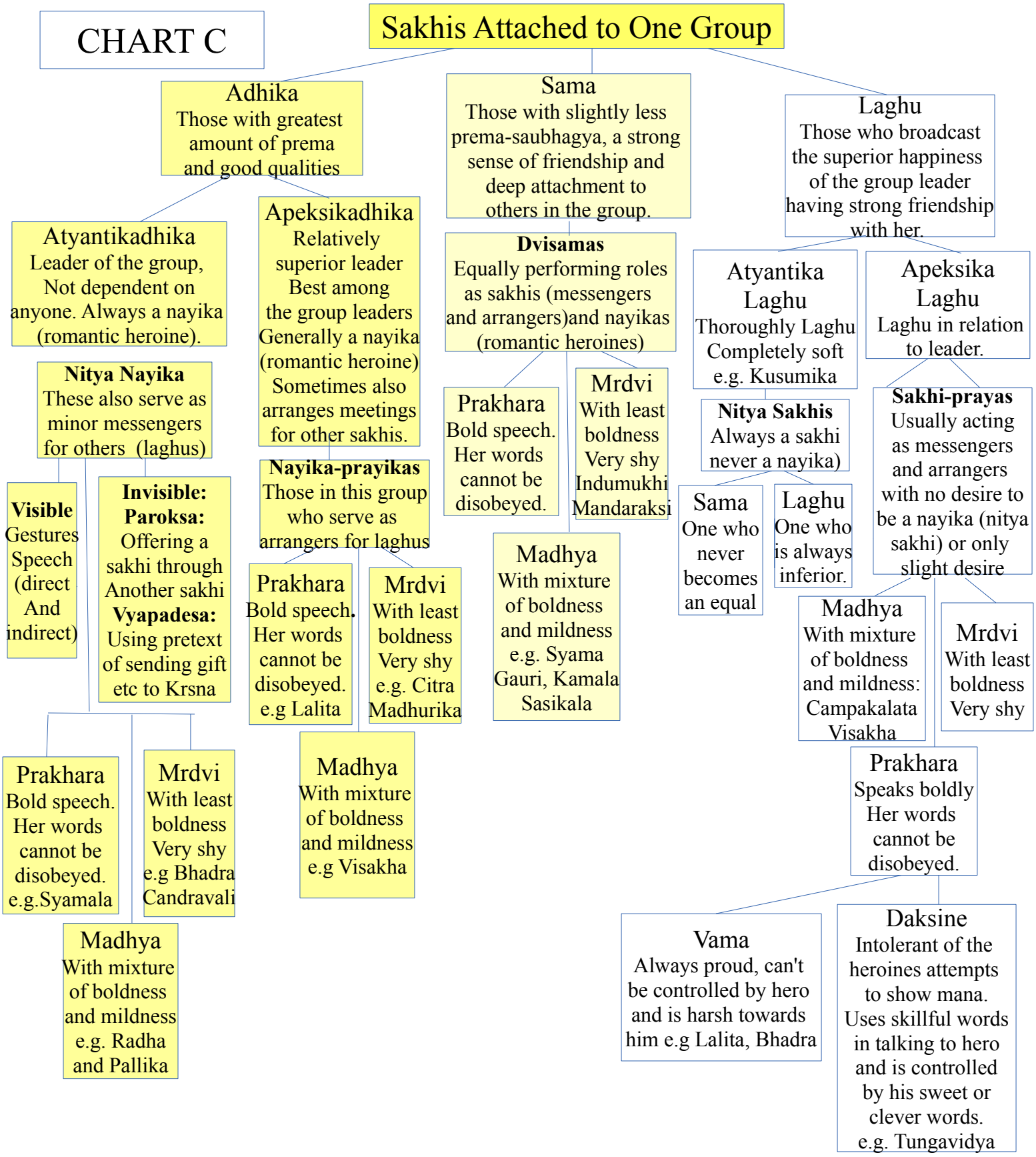
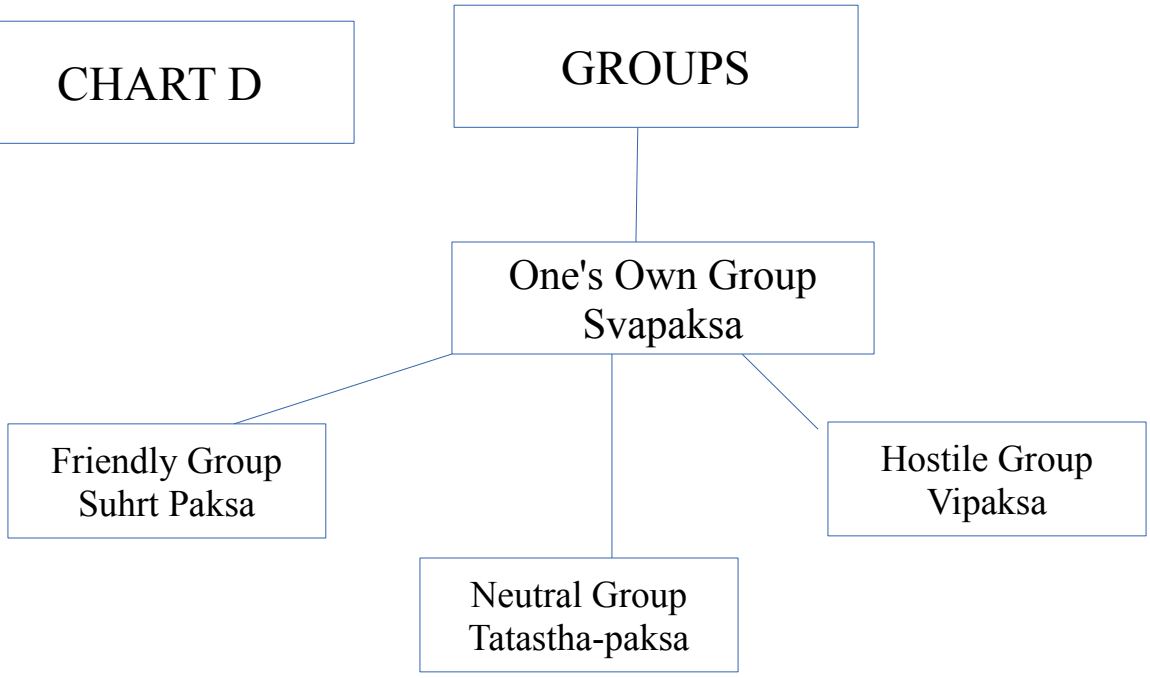


CHART C
Sakhis Attached to One Group
Adhika
Those with greatest amount of prema and good qualities
Sama
Those with slightly less prema-saubhagya, a strong sense of friendship and deep attachment to others in the group.
Laghu
Those who broadcast the superior happiness of the group leader having strong friendship with her.
Atyantikadhika
Leader of the group, Not dependent on anyone. Always a nayika (romantic heroine).
Apeksikadhika
Relatively superior leader Best among the group leaders Generally a nayika (romantic heroine) Sometimes also arranges meetings for other sakhis.
Dvisamas
Equally performing roles as sakhis (messengers and arrangers)and nayikas (romantic heroines)
Atyantika Laghu
Thoroughly Laghu Completely soft e.g. Kusumika
Apeksika Laghu
Laghu in relation to leader.
Nitya Nayika
These also serve as minor messengers for others (laghus)
Nayika-prayikas
Those in this group who serve as arrangers for laghus
Prakhara
Bold speech. Her words cannot be disobeyed.
Mrdvi
With least boldness Very shy Indumukhi Mandaraksi
Nitya Sakhis
Always a sakhi never a nayika)
Sakhi-prayas
Usually acting as messengers and arrangers with no desire to be a nayika (nitya sakhi) or only slight desire
Visible
Gestures Speech (direct And indirect)
Invisible:
Paroksa:
Offering a sakhi through Another sakhi
Vyapadesa:
Using pretext of sending gift etc to Krsna
Prakhara
Bold speech. Her words cannot be disobeyed. e.g Lalita
Mrdvi
With least boldness Very shy e.g. Citra Madhurika
Madhya
With mixture of boldness and mildness e.g. Syama Gauri, Kamala Sasikala
Sama
One who never becomes an equal
Laghu
One who is always inferior.
Madhya
With mixture of boldness and mildness: Campakalata Visakha
Mrdvi
With least boldness Very shy
Prakhara
Bold speech. Her words cannot be disobeyed. e.g.Syamala
Mrdvi
With least boldness Very shy e.g Bhadra Candravali
Madhya
With mixture of boldness and mildness e.g Visakha
Madhya
With mixture of boldness and mildness e.g. Radha and Pallika
Prakhara
Speaks boldly Her words cannot be disobeyed.
Vama
Always proud, can't be controlled by hero and is harsh towards him e.g Lalita, Bhadra
Daksine
Intolerant of the heroines attempts to show mana. Uses skillful words in talking to hero and is controlled by his sweet or clever words. e.g. Tungavidya

CHART D


GROUPS
One's Own Group
Svapaksa
Friendly Group
Suhrt Paksa
Neutral Group
Tatastha-paksa
Hostile Group
Vipaksa